



08120

Billboard

85th
YEAR

Billboard Publication

The Radio Programming, Music/Record International Newsweekly

Oct. 4, 1980 • \$3 (U.S.)

Artists Caught In /NEW-FM And /PLJ-FM Fight

NEW YORK — WNEW-FM and WPLJ-FM locked in a programming battle here in New Jersey are beginning to become casualties. This intense competition by the two radio outlets reflects the heightened concern of stations across the nation who are cranking up motions and programming to insure high ratings in the all-important fall Arbitron ratings survey.

One act caught in the crossfire is Devo, the mercurial group, which will never again be heard on WNEW, according to a spokesman. VB, who asks not to be identified.

The situation is too delicate to comment, he says. He notes that WNEW has been airing Warner Bros. "Music Shows" tapes of concerts for five years and a Devo show is airing in November. "It will be interesting

(Continued on page 109)

RKO To Beam Live Stereo Via Satellite

By DOUG HALL

NEW YORK — High fidelity stereo music beamed live across the country is taking a giant leap forward with the introduction of a satellite delivery system to the RKO Radio Network.

RKO has hooked up 60 stations to the high bird in the sky including its own 12 outlets for its various features and music specials.

The first music show to benefit from the new hookup is RKO's two-hour special on Paul Simon, which will be broadcast Oct. 18. Heretofore RKO and other networks had been distributing such programming on disks or tape to affiliate stations.

A Linda Ronstadt special will also be fed from the satellite system Nov. 8. But the major development from the satellite service

will be RKO's new five-hour, five-day-a-week overnight music and interview show to be known as "Night Time America." The show, which will debut Jan. 1, will be delivered in stereo to a system that at this point is expected to include 120 stations.

This bold step will put RKO on the forefront of the race into satellites by the networks. Mutual, the only other commercial network with working satellite service, now serves 16 stations.

Mutual expects to have 80 stations connected by satellite within the next 30 days and 150 hooked up by the end of the year. The company is surveying sites for an eventual receiving dish installation at 750 stations.

(Continued on page 32)

High-End Blank Audio Tape Key To Fall Promos

By GEORGE KOPP

NEW YORK — Blank audio tape promotions for the fall reflect the continuing dominance of premium formulations in the tape market. But despite the surge in home video, only Sony and Memorex will promote their videocassette lines.

Maxell, Fuji and TDK say they have no plans to promote videotape. Says Fuji vice president and general manager John Dale: "We don't want to imitate our dealers by promoting a product we can't deliver. Tape is in very short supply, particularly in the U.S." Dale's concern is echoed by TDK vice president Ken Kohda.

Maxell advertising director Chris Mangopane says only that his company "is where it wants to be" in video, to explain the no-promotion stance.

(Continued on page 69)



Is this man happy? ONLY THE HEARTS AND MINDS OF THE WORLD! MAN IS ELVIS COSTELLO — THE ORIGINATOR OF THE ELVIS ELLO STYLE OF MUSIC! 20 SONGS NEVER BEFORE RELEASED ON AMERICAN ELVIS COSTELLO LP THAT'S "TAKING LIBERTIES." ON JAMBIA RECORDS AND TAPES! JC 36839

(Advertisement)

Nashville Publishers Buck Producers' Song Control

By GERRY WOOD

NASHVILLE — Record producers cutting songs out of their own publishing companies have created a longstanding problem for other Nashville publishers. But, rather than shedding crocodile tears or ripping out fast-growing hair, the publishers are countering the problem with a variety of techniques — some of them new.

More selective song presentation, better sounding demos, signing more writer-artists and launching in-house production situations are the favorite methods now being employed by publishers seeking to achieve the often formidable feat of obtaining cuts through producer/publishers.

In an ironic backlash, the pro-

(Continued on page 68)

Bogart Eyes Interplay In Gospel-Secular Field

LOS ANGELES — Amid reports he plans to launch a new gospel label, Neil Bogart set the tone of secular and religious music business interplay with his keynote address Tuesday (23), launching Billboard's first Gospel Music Conference at the Sheraton Universal Hotel.

Introduced by Lee Zito, Billboard's publisher and editor-in-chief, Bogart, president of Boardwalk Entertainment Co. and former head of Cavahanna Record & Film Works, took a future look at gospel from the corporate level.

"Will gospel music flourish again?"

(Continued on page 107)



These KORGIS are anything but dumb! They play classic British pop with panache and style exemplified by "Everybody's Got To Learn Sometime" (E 47055) the top ten single that hit in as many European countries. So expect **DANCE** WALTERS (E 47055) to deliver the rock 'n' roll goods on a putter from Ayleen Records & Tapes. A Radio Records Ltd. Production

(Advertisement)



THIS OCTOBER IS GOING TO BE
Hotter Than July
STEVIE WONDER ON MOTOWN RECORDS & TAPES

TS-3731A



KENNY ROGERS' GREATEST HITS

Have gone under cover...



*Featuring the uncovering of two brand new songs.
"Lady" and "Long Arm of the Law"*

Produced by Lionel Richie
(Courtesy of Commodores Entertainment)

Produced by Larry Butler & Kenny Rogers

Unreleased songs & more

Records & Tapes



Give the gift
of music.

© 1987 KENNY ROGERS, INC. MANUFACTURED BY EIGHTY RECORDS, INC. 100% BUD 100% MADE IN THE U.S.A. A SUBSIDIARY OF COMMODORES ENTERTAINMENT, INC.



1980 HITS GO BEYOND PERENNIAL THEMES

This is the first of a three-part series on the themes addressed by contemporary music songwriters. This week's installment focuses on the pop angle; subsequent stories will deal with country and rock.

LOS ANGELES—Love, sex, music and dancing continue to be the principal themes this year for pop music tunesmiths. There are the timeless song subjects, perennials.

But pop writers in recent months have also addressed such equally universal topics as boredom in the classroom (Pink Floyd's "Another Brick In The Wall"), the frustration of living under rigid rules (Rocky Burnette's "Tired Of Toes/The Line"), the desire to move beyond one's humble local origins (Lipsy Inc.'s "Funkytown"), the quest for success and immortality (Irene Cara's "Fame"), and, ultimately, the regrets of old age (George Burns' "I Wish I Was Eighteen Again").

1980 has also focused on the eternal joys of adolescence and young adulthood

cars, music and dancing.

Donna Summer's "On The Radio," Charlie Dore's "Blot Of The Airwaves" and Billy Joel's "It's Still Rock'n'Roll To Me" are salutes to the power of pop; Gary Numan's "Cars" represents this year's batch of car odes, and the Brothers Johnson's "Sommers" and Michael Jackson's "D.O.B. The Beat," both co-written by Rod Temperton, are tributes to partying, dancing and having a good time. Some things never change.

A few pop hits this year have treated global concerns, including Charlie Daniels' high-charging flag-waver, "In America." That's not a new phenomenon: in times of national crisis, patriotic-themed records often music their way onto the national charts.

In the spring of 1966, when the nation was plunging deeper into the Vietnam conflict, Sgt. Barry Sadler hit No. 1 with "Ballad Of The Green Beret." In February 1974, when Watergate was testing America's confidence in its

leaders, Bryon MacGregor hit the top five with his spoken-word tribute, "American."

And last summer, in the wake of Iran, Afghanistan and a worsening economic climate, Charlie Daniels and his cohorts earned wide airplay with this feisty salute:

"Well the eagle's been flying slow and the flag's been flying low/And lots of people sayin' that America's fixin' to fall/But speaking just for me and some people from Tennessee/We've got a thing or two to tell you that this lady may have trampled but she sure ain't broke/And if the Russians don't believe that they can all go straight to hell."

Several black-oriented pop hits this year have dealt with national issues, led by the Motown's sizzling "Power," cowritten by Temptation chief Berry Gordy. "All you poor, all you needy/all you doing is going to the greedy."

Earth, Wind & Fire's "Let Me Talk" deals (Continued on page 11)

Themes Of Pop Lyrics Stretch Into New Areas

Tunesmiths Explore Old Age, Rebellion, Ambition

By PAUL GREEN

David Augurs '80 ASCAP Gross Of Around \$150 Mil

LOS ANGELES—ASCAP president Hal David, speaking before his first West Coast membership meeting at the Beverly Hilton here Wednesday (24), predicted the licensing society will realize income "in the neighborhood" of \$150 million in 1980.

The figure includes a retroactive CBS payment of \$9,270,000 as a result of ASCAP's Supreme Court victory over blanket licensing which will be nonrecurring. ASCAP income in 1979 totaled nearly \$128 million.

For the first eight months of 1980, ASCAP reports total receipts of \$97,755,000. Broken down further, it

(Continued on page 68)

Billboard Singles Radio Action Feature Boosted

LOS ANGELES—Effective with the Oct. 4 issue, Billboard is expanding its Singles Radio Action feature that will increase communication between record manufacturers, radio stations and retail.

The number of stations reporting to Billboard's Hot 100 chart increases from 120 to 150. While the former chart included the two key prime movers and top add-ons at each station, the revised feature will provide additional prime movers as well as all product added at each station every week.

All product add, will in many cases, indicate whether it debuted with a number, as an album cut, an extra or otherwise. Additionally, the Singles Radio Action feature has increased from two pages to three.

The feature will still be split into eight regions and will retain such features as national prime movers, national top add-ons and national breakouts, along with regional prime movers, top add-ons and breakouts.

The new chart now also lists each station's music director and/or program director.

The expansion of the Singles Radio Action was initially explained by Bill Wardlaw, Billboard's chart director, at the recent National Assn. of Broadcasters convention in New Orleans.

The expansion of this feature is just the beginning of many additional radio features that will be initiated in Billboard within the next few weeks.



VOCAL JAZZ—The Manhattan Transfer regales the Monterey Jazz Festival with its unique sonic skills. That's James Siegel, Tim Hauser, Alan Paul and Cheryl Bentynette at work. Complete coverage begins on page 47.

RCA Bar Codes Its New LPs On Jan. 1

NEW YORK—RCA Records will start bar coding new LPs starting Jan. 1, this bringing the industry closer to an era of implementation by major manufacturers.

Currently in the bar coding fold are A&M, Arista, CBS, Chess, for all new product, and selected releases on WEA and Capitol-EMI labels. Although there's no official word from PolyGram and MCA, indications are that these two manufacturers are not far away from announcing similar intentions.

RCA's decision was announced by Jack Chudnofsky, vice president of marketing, at a board meeting here

of the Recording Industry Assn. of America Thursday (24). The RIAA meeting was attended by representatives of the National Assn. of Recording Merchandisers, which along with the RIAA, has been highly supportive of a move to bar coding by the industry. Also on hand were audio and video industry representatives and Universal Product Code Council members.

Bar coding will also appear on all

Complete coverage of Billboard's Sixth Talent Forum appears on pages 38-46.

RCA SelectaVision videodisks, which are scheduled to be marketed within the first quarter of 1981.

Industry observers have stated that bar coding among manufacturers can be no less than an 80% of the industry if the system is to succeed as an inventory control method.

"An optimum efficiency," states Chudnofsky, "bar coding will offer retailers, distributors and manufacturers substantial cost efficiencies. As the hardware comes down in price and the advantages become more apparent, bar coding will become a necessity within our industry."

MCA's Bergamo Urges Retailers To Mine Video Field

By JOHN SIPPPL

SEATTLE—Retail can survive in an industry plagued by skyrocketing costs, under capitalization and diversity by jumping immediately on the video software bandwagon, MCA's Al Bergamo urged the more than 70 Budget Tape & Records store owners meeting at the Doubletree Inn here.

The MCA Records Distributing president also forecast \$9.98 for albums and \$1.98 for singles in 1981. Some 60% of the top accounts are under financed, causing labels to tighten credit controls consistently, he said.

Slated Bergamo in his keynote ad-

dress before the 10th annual music "Videocassettes are growing incredibly at a rate of 62.5% a month. The units cost from \$500 to \$1,000 each. There are 1.2 million homes, that's less than 2% of the tv homes. In the next five years we'll move 10 million more playback units.

"The motion picture business knows how to sell its product. Strangers know 'Jaws,' 'Bless Brothers' and 'Xanadu' as movies. We have a great headline on the 'Xanadu' album. But the average person knows the movie better than the record," Bergamo stated. MCA, of course,

distributes the MCA DiscoVision videodisk.

"The Tower San Francisco store sold \$25,000 worth of videocassettes in the first month. More important, cassette and jazz sales increased 110% at the same time. The videocassette customer is 23-39 years old. He's making \$50,000. Look at the dollar a year margin in selling video software," Bergamo instructed.

To protect against home taping MCA will ship videocassettes of many new movies 90 days after theatre release. "Smokey & The (Continued on page 10)

ASCAP BMI, SESAC and Cable TV Fee

By JEAN CALLAHAN

WASHINGTON—The Copyright Royalty Tribunal has awarded ASCAP 54% of the performing rights societies' share of 1978 cable television royalties. BMI gets 43% and SESAC the remaining 3%.

The Tribunal decision, issued Tuesday (23), is based on a number of factors including total license fee revenues of the performing rights societies during 1978, each group's share of 1978 local television license rates and each group's share of 1978 tv and radio performance credits and jukebox royalty fees.

The decision was not unanimous. Tribunal Commissioners Clarence James Jr. and Frances Garcia disagreed with the majority's findings, arguing that ASCAP should have been awarded 60% of the performing rights societies' shares, BMI 37% and SESAC 3%.

Together, the music groups share 45% of the total \$14 million cable royalty pie for 1978. At hearings held in August, ASCAP asked for at least 63%. BMI called for an even split between ASCAP and itself, each taking 37.5% and leaving 3% for SESAC.

Despite the Tribunal's order granting ASCAP a larger share and BMI less than the 47.5% requested, BMI is claiming a victory. "This finding represents a major step toward BMI income parity with ASCAP," BMI general counsel Edward Chapin said, "and is recognition of what we've been maintaining all the time: the use of BMI music on local television has increased dramatically."

In the past, contracts with local tv (Continued on page 68)

Billboard (ISSN 0006-2510) Vol. 92, No. 49 is published weekly by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: \$110. Second class postage paid at New York, N.Y. and at additional mailing offices. Current and back copies of Billboard are available on microfilm from XERO Microfilm, Inc., 100, Maryland, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send change of address to Billboard, P.O. Box 13000, Philadelphia, Pa. 19191. (212) 754-7376.

Racketers Seek Manufacturer Relations Boost

Conference Eyes the '3 Pressures'

Executive Turntable

SAN DIEGO—Plagued by what is termed "three-pronged pressures," racketers will attempt to reinforce lines of communications with manufacturers at the National Association of Recording Merchandisers-sponsored Rackabooker Conference Wednesday through Friday (1-13) at the Sheraton Harbor Island Hotel here.

Joe Cohen, NARM executive vice president, says the turnout is \$20, to 150 industry members set to be on hand.

Rackabookers, whom Cohen "conservatively" estimates still account for 40% of music industry sales, are "being squeezed," he adds, "on three sides by economic problem and industry pressures."

"First, even though August and September have seen an increase in sales, rackabooks, along with all retailers, are still experiencing extreme pressure because of the overall decline in record and tape sales for almost a year.

"Second, rackabooks are pressured by the general decline in earnings of many of the chains they service, chains like Sears and J.C. Penney, both of whom suffered second quarter declines of more than 60%, and Kmart, down 34%. Being squeezed by the softness of the record and tape business on one side and by declining business in the rackabooks they service, they must deal with the added pressure of a restrictive and totally unprecedented change in manufacturers' returns, promotional and advertising policies.

"In an attempt to open up avenues of communication, that we can alleviate the three-pronged pressures plaguing the rackabooking community."

During the business sessions, programs include tape packaging, merchandising for the rackabook, implementation of the "Give The Gift Of Music" campaign in mass merchandised outlets, and the special problems of counterfeit product.

NARM has also set "one-on-one" appointments, schedules between merchandiser and manufacturer, to be conducted each afternoon in the poolside lanai rooms.

A dinner meeting Wednesday (1) will feature an address by Paul Smith, senior vice president and general manager of CBS Records, who will speak on the subject of "The Manufacturer Views The Three Way Relationship Rackabook Account/Rack Jobber/Supplier."

Kenneth A. Macke, chairman and chief executive officer of the Target Stores, will note the conference at its first general session Thursday (2).

This session will also feature an audio/visual presentation with interviews of five executives of music merchandise stores who are committed to the concept of rackabooking in their outlets. The presentation includes Calvin Allen of Sears, David Burkett of Al Greig of Montgomery Ward, Harry Sumteller of Gold Circle and Charles Slaters of Woodworth/Woolco.

The meeting will also hear from Dr. Tom Connellan, a consultant from the Univ. of Michigan School of Business on "How We Communicate," a presentation on "Implications Of Retail And Space Limitations in Racked Accounts" by Herbert Dorfman, Eastern division vice president.

FRIENDLY PERSUASION—RCA singer Waylon Jennings, second right, watches actor Larry "J.R." Hagman display his favorite form of persuasion during a backstage break at the Hollywood Bowl. The occasion was a benefit concert by Jennings which raised more than \$250,000 for the striking Screen Actors Guild. Looking on left is Carson Schreiber, RCA regional country promotion manager, and Charlie Cook, right, program director of L.A.'s new country formatted KHJ-AM.

WISHFUL THINKING?

Stability Desired By N.Y. Retailers

By IRVY LICHTMAN

NEW YORK—New York Metropolitan record retailers, confronted with a traditionally volatile discount pricing structure, may hope for greater pricing stability with the possible removal of Korvettes from the scene. But it's likely to be wishful thinking.

The ailing Korvettes chain, which has suspended operations pending reopening for a public sale of its remaining inventory, has generally challenged other retailers to keep up with its lowball pricing, although it has no means been the top under-cutter in town.

"If Korvettes does go," says Roy Imber, whose Elroy Enterprises services 31 TSS Record World stores, "it could hopefully bring more pricing stability here. But if you lose one heavy discounter, you're likely to gain another who may be the pricing bog man."

Imber's impression is seemingly bolstered by recent advertising by Alexander's, the department store chain that offered its entire LP inventory at \$3.99 to \$7.98 and \$4.99 to \$8.98 for a two-day period.

In addition, the ad contained even lower prices—with a "limit" of one to a customer on selected inventory, including \$8.99 such as Diana Ross' "Diana" and the Rolling Stones' "Emotional Rescue" at \$3.99, and Bob Seger's "Against The Wind" at \$4.19.

Another contender as a major discount factor to fill the Korvettes void could be Starz Eddie's, with five of its stores devoted to recordbiz. Its already heavy advertising of audio hardware may well begin to include legitimate recording merchandise.

Another department store chain here, Mays, with eight outlets in the area, offered specials Thursday (25) on selected CBS and WFA hits, at \$4.99 to \$4.99, although it asked for a dollar for tapes, which wholesale at the same price as LPs.

Both the Alexander's and Mays' moves are typical of department store chains that, like Kervettes, tend to lure customers into their stores with lowball pricing approaches on recording inventory.

Record Companies

Earl McGrath, president of Rolling Stones Records in New York for three years, returns from that post Wednesday (1). Art Collins, McGrath's assistant, will assume McGrath's duties under the title of vice president of Rolling Stones Records & Enterprises, for the U.S. and Canada. For all other territories, Colin Burr, based in London, is the head of the Atlantic-distributed label. Burr was licensed labels former manager for EMI Records U.K. At the same time, Melvyn R. Levine is upped as senior vice president/comptroller of Atlantic in New York. He was vice president/comptroller since 1974. He joined the label in 1970 as comptroller. Pete Johnson and Adam Somers elevated to vice presidencies at Warner Bros. in L.A. Johnson, creative director, returns that position in addition to being vice president. Somers cuts his post of director of merchandising and national operations manager to become vice president and director of creative services and operations.

Worthy Patterson returns to Casablanca after a short leave to take over as vice president of East Coast operations in New York. He was the label's East Coast marketing director. Prior to his Casablanca affiliation, he was national promotion director for RCA and marketing director for WB.

Stuart Alan Love joins Atlantic's Carrere label in L.A. as vice president of West Coast area. Most recently an independent producer, Love was an A&R staffer at CBS.

Alan Mulvey moves up to associate director of national A&OR promotion for Atlantic in New York. He joined the label in 1973 as manager of national LP promotion and special projects. Before that, he was an assistant editor at Record World magazine.

Gerry Griffith updated to director of r&b artist. Also in New York. He leaves Motown where he was director of the creative services department previously, he was Columbia's West Coast director of r&b artist. Arto, Joe Polidori is named Midwest regional marketing director. Based in Morton Grove, Ill., he was Phonogram/Mercury's national LP sales manager.

Kick Van Hise is appointed director of European promotions for Capitol/MCA Library Records as of Nov. 1. Temporarily ordered from Los Angeles. Hengel, formerly in charge of the international division of UA/Liberty, will be based in New York.

Midori moves from director of marketing administration at CBS International in New York to director of administration at CBS Australia.

At Oricon in Chicago, David Webb becomes director of artist relations and special projects. He was the label's marketing director. Simultaneously, Laurens Wood, formerly the label's national secondaries pop promotion director, is tapped as national A&OR promotion director. Michael Radford is added to operations manager and assistant administrator of Columbia's country division in Nashville.

He was national country promotion director.

Miriam Pace Longino joins RCA in Nashville as administrator of artist development services. She previously was a reporter for the Union Daily Times in Union, S.C.

Neal Joseph is appointed East Coast director of art for Ward Records in Nashville. Formerly, he was director of shop promotion and development for the Boston Co. Co.

chael Goldstone moves in as West Coast tour publicist for Chrysalis in L.A. He cuts the post of publicity coordinator, which is being filled by Danae Schweiner. She was a West Coast staffer for one year.

At PPL Records in L.A., Denise Gault becomes national sales manager. She was a buyer and seller of a local pharmaceutical firm.

Roberto Bryant, named creative assistant to DJM Records, general manager, Carmen LaRosa in New York. She was previously a staffer at Feysine Records & Management in Denver.

Marketing

Fred Trub, who was vice president of purchasing at Pickwick International in Minneapolis, is reassigned to vice president of purchasing of the firm's retail division, the Muscadine stores.

Lee Melowick joins Lichner Entertainment as a new executive, a new post. Melowick was military sales supervisor since 1975 for Pickwick Jackie Krost is now director of art and special projects for Mobile Fidelity Sound Lab in Chatsworth, Calif. He was director of B&M Personal Management Ltd.

Published

Victor L. Guder is named vice president of the professional division and standard catalog of United Artists, based in L.A. A 20-year music industry veteran, most recently was manager of the Disney Music Publishing operations and entertainment division manager of Doneyland.

Vivian Friedman is promoted to director of public relations for Chappell Music/Intersync Music in New York. With the company since 1968, she cuts her most recent post of manager of public relations.

CLASSICAL 62
CLASSIFIED MART 55.57
COMMENTARY 18
COUNTRY 100
DISCO BUSINESS 48
GOSPEL 64
INTERNATIONAL 100
JAZZ 66
PUBLISHING 66
RADIO 62
SOUND BUSINESS/VIDEO 69
TALENT 35
TECHNICAL 62
THEORY 62
WORLDWIDE 62

CLASSIFIED MART 55.57
COMMENTARY 18
COUNTRY 100
DISCO BUSINESS 48
GOSPEL 64
INTERNATIONAL 100
JAZZ 66
PUBLISHING 66
RADIO 62
SOUND BUSINESS/VIDEO 69
TALENT 35
TECHNICAL 62
THEORY 62
WORLDWIDE 62

CLASSIFIED MART 55.57
COMMENTARY 18
COUNTRY 100
DISCO BUSINESS 48
GOSPEL 64
INTERNATIONAL 100
JAZZ 66
PUBLISHING 66
RADIO 62
SOUND BUSINESS/VIDEO 69
TALENT 35
TECHNICAL 62
THEORY 62
WORLDWIDE 62

CLASSIFIED MART 55.57
COMMENTARY 18
COUNTRY 100
DISCO BUSINESS 48
GOSPEL 64
INTERNATIONAL 100
JAZZ 66
PUBLISHING 66
RADIO 62
SOUND BUSINESS/VIDEO 69
TALENT 35
TECHNICAL 62
THEORY 62
WORLDWIDE 62

CLASSIFIED MART 55.57
COMMENTARY 18
COUNTRY 100
DISCO BUSINESS 48
GOSPEL 64
INTERNATIONAL 100
JAZZ 66
PUBLISHING 66
RADIO 62
SOUND BUSINESS/VIDEO 69
TALENT 35
TECHNICAL 62
THEORY 62
WORLDWIDE 62

CLASSIFIED MART 55.57
COMMENTARY 18
COUNTRY 100
DISCO BUSINESS 48
GOSPEL 64
INTERNATIONAL 100
JAZZ 66
PUBLISHING 66
RADIO 62
SOUND BUSINESS/VIDEO 69
TALENT 35
TECHNICAL 62
THEORY 62
WORLDWIDE 62

CLASSIFIED MART 55.57
COMMENTARY 18
COUNTRY 100
DISCO BUSINESS 48
GOSPEL 64
INTERNATIONAL 100
JAZZ 66
PUBLISHING 66
RADIO 62
SOUND BUSINESS/VIDEO 69
TALENT 35
TECHNICAL 62
THEORY 62
WORLDWIDE 62

CLASSIFIED MART 55.57
COMMENTARY 18
COUNTRY 100
DISCO BUSINESS 48
GOSPEL 64
INTERNATIONAL 100
JAZZ 66
PUBLISHING 66
RADIO 62
SOUND BUSINESS/VIDEO 69
TALENT 35
TECHNICAL 62
THEORY 62
WORLDWIDE 62

CLASSIFIED MART 55.57
COMMENTARY 18
COUNTRY 100
DISCO BUSINESS 48
GOSPEL 64
INTERNATIONAL 100
JAZZ 66
PUBLISHING 66
RADIO 62
SOUND BUSINESS/VIDEO 69
TALENT 35
TECHNICAL 62
THEORY 62
WORLDWIDE 62

When all about you are losing their heads...



Molly Hatchet's Beatin' The Odds.

...includes the new single, "Beatin' The Odds." The third album. On Epic Records and Tapes.

Produced by Tom Wornat for John's Music, Inc. Management and Direction: Pat Armstrong and Anthony...

© 1983 Epic Records, Inc. All Rights Reserved.

Be there when Molly Hatchet heads your way:

10/12 Springfield, MO	10/28 Buffalo, NY
10/14 Murray, KY	10/29 Rochester, NY
10/17 Lack Haven, PA	10/30 Pittsburgh, PA
10/18 Harrisburg, VA	10/31 Philadelphia, PA
10/19 Morgantown, WV	11/1 Allentown, PA
10/22 Springfield, IL	11/3 Utica, NY
10/23 Toledo, OH	11/4 Poughkeepsie, NY
10/24 Athens, OH	11/5 Syracuse, NY
10/26 Bloomington, IN	11/6 Portland, ME

11/8 New Haven, CT
11/9 Boston, MA
11/10 Providence, RI
11/11 Springfield, MA
11/13 Passaic, NJ
11/14 Uniondale, NY
11/15 New York, NY
11/17 Long, MD
11/18 Cleveland, OH
11/19 Johnstown, PA

11/20 Erie, PA
11/22 Detroit, MI
11/23 Kalamazoo, MI
11/25 Ft. Wayne, IN
11/26 Madison, WI
11/27-28 Chicago, IL
11/29 Davenport, IA
11/30 St. Paul, MN
12/2 Duluth, MN
12/3 Marquette, MI

12/4 Milwaukee, WI
12/5 Des Moines, IA
12/7 Macomb, IL
12/10 Wichita, KS
12/11 Kansas City, KS
12/12 St. Louis, MO
12/13 Indianapolis, IN
12/14 Lexington, KY
12/15 Evansville, IN
12/17 Charleston, WV

12/18 Cincinnati, OH
12/19 Wheeling, WV
12/20 Roanoke, VA
12/21 Charlotte, NC
12/26 Ft. Myers, FL
12/27 Miami, FL
12/28 Ft. Pierce, FL
12/29 Savannah, GA
12/30-31 Lakeland, FL
Booking Agency: A1

Chart Heights Bottlenecked By '60s Acts

LOS ANGELES—A total of 12 acts have broken through to their first top 10 album this far, compared with 22 by this point in 1979.

Somewhat fewer albums have hit the top 10 this year to begin with—47 compared with 54 by last year at this time—but the difference isn't lopsided enough to explain the new-comer disparity.

A contributing reason is believed to be the lingering popularity of acts from the '60s and '70s. Thus far this year Steve Wonder, Neil Diamond, the Isley Brothers, the Rolling Stones, Jefferson Starship and the Bee Gees have all hit the LP top 10, as have several solo acts who formerly fronted '60s groups, including Paul McCartney, Diana Ross and Eric Clapton.

The figures for both years include all acts who broke through to their first top 10 album. Discounting those acts who had previously scored top 10 singles (Kenny Rogers and Jermaine Jackson) and acts who had earlier hit the top 10 in a group connection (Pete Townshend), the nine bona fide breakout acts of 1980 can be broken down into three groups.

Hard rock bands account for one-third of the newcomer mix, with AC/DC joined by Rush and Journey. Another third of the newcomers

(Continued on page 111)

RCA, Millennium Design Broad 'Humans' Campaign

NEW YORK—The RCA and Millennium labels have designed a broad campaign behind Bruce Cockburn's second album, "Humans," including a special video segment to be made available in several rock-related television programs.

The campaign, beginning this week, will coincide with another campaign prepared by RCA in conjunction with Thirty-Eight, the college radio consultant.

Designed to give selected acts on both labels additional exposure at the college level, this campaign is scheduled to start Oct. 13 and will involve 75 key college stations and 225 secondary stations, with an estimated audience of over a million listeners. Cockburn's segment is set to air the week of Oct. 20.

Other features of the drive include two-color ads, using a black and orange motif, which will run in all national and international music journals, one week apart, starting Oct. 6. Consumer ads are also scheduled to appear in selected publications, four weeks after the album is released.

Time buys on major radio stations throughout the country are also scheduled to run in two phases, the first one to start within three weeks after the album's release.

Millennium, which is manufactured and distributed by RCA, has earmarked a budget for the creation and dissemination of the video segment, to include three songs from the new album, including Cockburn's first single, "Rumours Of Glory."

Millennium has also hired various internal promotion services to work the album in their respective markets. The campaign will also eventually focus on a national video play contest, using the theme, "Humans."

WORLDWIDE DEAL

Geffen's Coup: Lennon & John Signed

LOS ANGELES—First came Donna Summer. And in one week comes the signings of Elton John and John Lennon in Geffen Records, which is shaping up as a haven for superstars.

The signing of John to a five-year, eight album worldwide deal marks the first time Elton John records will be released on the same label

throughout the world. During his 10 years with MCA in the U.S., Phonogram distributed John product throughout the rest of the world.

Insofar as ex-Beatle John Lennon is concerned, Geffen will release Lennon's first album in five years entitled "Double Fantasy" sometime in November. Further details on the Lennon signing are expected this week.

RECORD CLUB PACT Columbia Ties To First Generation

By KIP KIRBY

NASHVILLE—An unprecedented pact has been signed between Columbia House and First Generation Records in Nashville, calling for the record club division to handle all U.S. and Canadian mail-order rights to the label's exclusive new "Stars Of The Grand Ole Opry" series.

The cooperative venture represents an expansion by Columbia House in the area of country music, notes Ralph Colin, vice president of affairs and government relations for Columbia House.

The record club will handle mail-order rights for all 10 packages set to comprise the new series' "Stars Of The Grand Ole Opry" line produced by label president Pete Drake.

(This concept series is designed

to showcase "Opry" performers who are not signed to other record labels. Among the artists who will be released in this program are Jan Howard, Ernest Tubb, Billy Walker, Del Wood, Stonewall Jackson, Ray Palfrey, Justin Tubb, Jean Shepherd and the Vic Willis Trio.

As part of the initial promotion, First Generation has arranged a tie-in with Grayline Tours of Nashville. The more than 300,000 visitors who annually ride the Grayline tour buses will now receive Columbia House record club "Opry Stars" spoiling for the applications. First Generation albums will carry a mention of Grayline tours on their jackets along with the company's toll-free phone number.

(This concept series is designed

Rock Clubs Potent Act Breaking Force

By ROMAN KOZAK

NEW YORK—Live performances, video, and deejays announcing the names of acts who are being played, have all made the new rock dance clubs and halls a potent new force in breaking artists.

The current success of the B-52's—whose new LP, "Wild Planet" has shot to 24 on the LP charts in three weeks with minimal airplay—is testimony to the strength of clubs and live performances in selling records.

Other acts, such as Gang of Four, the English Beat, Ultravox, the Vapors, Silicon Teens, Devo and a host of others, who are almost never on the radio, nevertheless sell records and have followings because of the rock dance clubs.

However, because there are still only about 150 such venues around the country, sales figures sometimes take a while to grow.

"Without airplay a disco hit and a rock dance hit can both sell about 40,000 copies, but there are so few rock dance clubs it may take six months, whereas the disco hit will sell it in six weeks," says Mark Josephson, partner in the Rock Pool records pool, which specializes in

disseminating promotional rock dance records from all the major companies to clubs and interested radio stations.

Because most rock dance clubs use various combinations of live performances, video, and recorded music, they have certain advantages in being able to solve the biggest problem that has restricted record promotion via discos, how to let the audience know what is being played.

In rock discos and on the radio, regular disc jockeys, the recorded music is normally continuous, with the DJ segueing from disk to disk. But in a club which also features live music, it is in the club owners' interest to identify at least the songs that are by groups scheduled to play at the club.

"Except for Blondie or the Cars, which are played on the radio, the kids were not identifying the songs with the artists," says Henry Schuster, booker at New York's suburban Malibu club. "We play Turning Japanese" at a here, and one time I saw six tall blond island kids who were really getting off on the song. But when I asked them if they knew

(Continued on page 46)

OCTOBER 4, 1980 BILLBOARD

COULD ADVERTISING BE THE ANSWER?

Honestly compels us to admit that you're not alone

Whenever that cold or iced soda gets really tough, it's a temptation to regard advertising as a cost... and to cut

Not every company, however.

In recent years a significant change has taken place in the thinking of many management people about advertising. It's no longer an expense to be minimized; it's an investment that can pay off automatically when the pressure is on.

Why?

For a number of reasons. Among them are:

1. With the growth of the marketing concept, advertising is no longer looked upon merely as an expense, but as an integral part of the company's marketing mix.

2. Companies that maintain advertising during recession periods do better sales—and profits—in those and later years. That was proved conclusively in studies of two separate business cycles made by American Business Press and Medium and Foreward.

3. The cost of a salesperson's call today makes it imperative to make maximum use of an existing. The average cost of a sales call soared to record \$137.02 according to the latest report by McGraw-Hill. Yet studies show that a compressed

advertising sales call—mail, one ad read thoroughly by one buying influence—usually costs only pennies. Why deny yourself such efficiency?

4. In some cases, there is no way to reach customers except by advertising. The "Paper Mill Study" shows (1) the number of buying influences in the target population is far greater than marketers are aware of; (2) the majority of these influences are unknown to salesmen; (3) no salesman has the time to contact all influences even if he knows them.

5. Selling costs are lower in companies that assign trade advertising a higher role in marketing programs. So advertising is an investment in profit, just like a machine that cuts production costs.

6. Memories are short. There is an estimated 300 million turnover every year among buyers. That forgetting them, that lack of advertising contact can quickly result in loss of share of market.

7. Most down periods turn out to be shorter than expected. The history of every business recession is that I don't last as long as predicted.

8. Advertising acts cumulatively. It would be like to think that every reader reads all of your ad. We know it doesn't.

work that way. To be most effective, advertising must have continuity.

9. Sales and promotion people need support. They know their chance of getting a better job is better if they're backed up by advertising. Can they be as effective when they learn that the support has deserted?

10. You know better. Survey after survey of executives shows that they expect a drop in sales if advertising stops.

But there is need for efficiency.

Wherever advertising budgets are being assembled—never more than in these inflationary times. Significantly, a recent survey shows that nearly 40% of the average budget for advertising to business and industry is overlaid on efficient methods of reaching target audiences in business and industry.

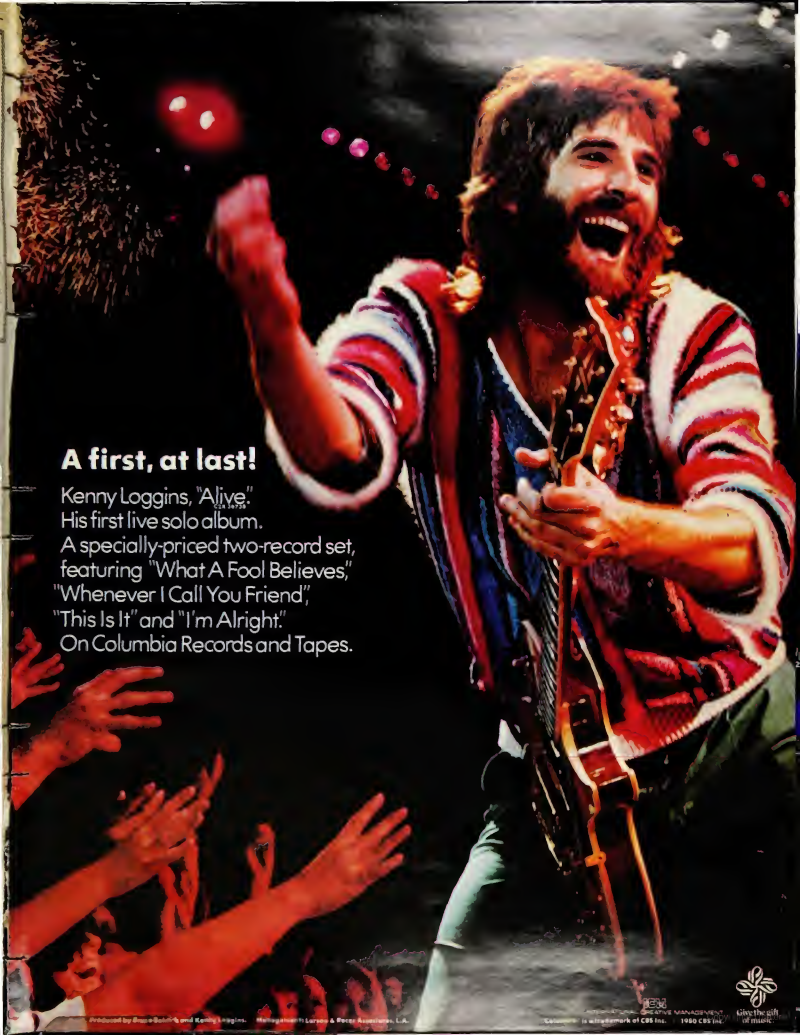
Why? Because specialized business publications remain the most effective and efficient method of reaching target audiences in business and industry.

And we can prove it.

Write to Billboard or ask your salesman for a copy of "The Advertiser's Directory of Publishing, Advertising & Marketing."

Billboard

where advertising sells records

A full-page photograph of Kenny Loggins performing on stage. He is wearing a colorful, multi-colored striped sweater over a dark shirt, and has a wide, joyful smile. He is holding a guitar and has his right arm raised in the air. The background is dark with some stage lights visible. In the bottom left corner, the hands of a crowd are visible, reaching up towards the stage.

A first, at last!

Kenny Loggins, "Alive."
His first live solo album.

A specially-priced two-record set,
featuring "What A Fool Believes,"
"Whenever I Call You Friend,"
"This Is It" and "I'm Alright."
On Columbia Records and Tapes.

Produced by Bruce Sudnik and Kenny Loggins. Mastered at M. J. Levine & P. J. Sweeney, L.A.

Presented by J&R ASSOCIATES MANAGEMENT, Inc.
Columbia is a trademark of CBS Inc. © 1980 CBS Inc.



Give the gift
of music.

MIDEM-SPONSORED

5,000 Participants Expected To Attend VIDCOM 80 Collocation

By NICK ROBERTSHAW & PETER JONES

LONDON More than 5,000 participants from some 50 countries are expected at the Palais des Festivals in Cannes beginning Monday (29) for VIDCOM 80, one of the largest international conventions today yet staged for the video industry.

The MIDEM-sponsored event, which runs until Thursday (2) will also feature more than 250 exhibitors as well as day-long seminars covering every aspect of the video industry including, videocassettes, videodisks, professional video hardware, cable television, videodisk systems, teletext and related services.

International record label participation is expected to be substantial while one seminar session called "Music & Video" will address itself specifically to the role of the music

industry in the home video business.

Among key questions expected to be explored are: What kind of video software does the future hold for the consumer market? Which videocassette system will eventually dominate the market? Which videodisk system will there be hardware competition?

Growth in the European market for home video as in other international group territories, has been very rapid and now seems to be snowballing. European videocassette hardware sales are approaching one-million units annually with mass market potential expected.

In the U.K., for instance, software firms like Intervision, VCI, IPC and a handful more, which a year or so

ago had only a few dozen dealer outlets, now have hundreds. Rental facilities have brought expensive video hardware and software within the reach of all, or nearly all, in-store video firms multiply: once there was only Captain Video but now Realmeath, Film-a-Tex and Video-nest the field.

Promotional film makers and other producers are multiplying. Widely respected names like Mitalley-Giant, Mike Mansfield, Jon Ruemmen and Keefco lead the way, backed by facility houses like Trivision and its state-of-the-art hardware.

Mitalley-Giant is a typical example set up in March last year.

(Continued on page 70)

Market Quotations

As of closing, September 25, 1980

1980	Low	NAME	P-E	Ratio (Times)	High	Low	Cross	Change
1%	15	Altec Corp	0	29	15	15	16	1%
1%	15	ABC	6	101	23	34	34	1%
1%	20	American Can	6	141	23	34	34	1%
2%	26	Ames	12	68	27	26	26	-1%
1%	20	Automated Picture	0	29	23	34	34	1%
5%	53	CBS	8	256	55	53	53	-1%
1%	15	Chrysler Financial	8	68	34	33	33	-1%
1%	5	Craig Corporation	0	12	5	5	5	-1%
1%	48	Dineley Wall	10	64	48	48	48	1%
4%	48	Farmacia Inc	0	176	10	10	10	1%
1%	19	Fuller & Weston	5	262	15	19	19	-1%
1%	19	GenCorp	8	101	12	12	12	1%
1%	19	Kelco	11	16	10	10	10	1%
1%	19	Kellogg	8	50	32	32	32	1%
1%	63	Kimberly Electronics	10	148	64	53	52	-1%
1%	63	MCA	10	168	64	53	52	-1%
1%	63	Motor	11	622	61	60	60	-1%
6%	63	Minicore	12	642	67	64	63	-1%
2%	21	North American in Philips	8	34	21	21	21	1%
7%	71	Onco Corporation	32	1	7	7	7	Unch.
2%	21	Powers Electronics	10	55	22	21	21	1%
2%	27	ROA	8	57	27	27	27	1%
1%	31	Rockwell	12	394	16	16	16	1%
1%	31	Star Broadcasting	10	248	31	20	20	-1%
5%	51	SuperScope	0	132	51	51	51	1%
3%	31	Tellabs	8	50	32	32	32	Unch.
2%	181	Transamerica	5	1029	20	19	19	-1%
3%	181	Wm. Communications	20	163	17	17	17	1%
5%	57	Wm. Communications	14	441	58	58	58	-1%

OVER THE COUNTER	P-E	Ratio	Low	High	Change
Alisco	35	-	1%	2%	
Comstar Corp	7	-	1%	1%	
Data/Packaging	5	-	1%	6%	
Electrochem	5	-	5%	5%	
First Artists	14	-	3%	3%	

OVER THE COUNTER	P-E	Ratio	Low	High	Change
Integrity Ent	0	-	2%	2%	
Integrity Ent	0	-	2%	2%	
Integrity Ent	0	-	2%	2%	
Integrity Ent	0	-	2%	2%	
Integrity Ent	0	-	2%	2%	

Over-the-counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information compiled by Research by Douglas & Co., Inc., 100 Wall Street, New York, N.Y. 10038. (212) 861-3141. Member New York Stock Exchange, Inc.

Integrity's Net Income Up 122%

LOS ANGELES—Integrity Entertainment has posted a 122% gain in net income for fiscal 1980 along with a 3% sales decline for the same period.

Integrity, headquartered in suburban Gardena, owns the Warehouse and Big Ben's record & tape retail chain.

Integrity posted a net income of \$272,000 or 9 cents per share for the fiscal year ended June 30. That compares with a net loss of \$1,233,000 or 42 cents per share for the previous fiscal year. Sales were \$68,389,000, down from the previous year's \$70,456,000.

Cox Discloses Financing Plan

ATLANTA—Cox Broadcasting Corp. has announced a financing program totaling \$125 million. The company has commitments for a \$25 million term loan, which will be used to repay existing short term borrowings, under the company's lines of credit and a \$100 million revolving credit facility with a banking group.

The revolving line of credit will be available primarily for construction of CATV systems and related activities. Cox owns five VHF television stations, five AM radio stations and seven FM stations.

SUPERSCOPE, PHILIPS DEAL

NEW YORK Superscope, Inc., marketer of Marantz hi-fi equipment, has agreed in principle to sell "substantially all" its foreign business interests to N.V. Philips of the Netherlands. The sale price of \$34 million will be used to reduce by \$34 million the ailing company's bank debt.

The banks have reportedly agreed to restructure Superscope's remaining \$9.9 million debt and forgive an estimated \$8.2 million in interest. The business interests sold are said to account for 59% of Superscope's \$71.3 million in sales in the first half of 1980.

Pickwick Sued By Fourth Street East

LOS ANGELES—Fourth Street East, the U.S. wing of Moushroom Records, has filed suit in Superior Court here, seeking a judgment against Pickwick International, the retail/rackjobbing/independent label distribution giant.

The suit claims the plaintiff is owed \$20,335.75 by the Moushroom-necropolis-based firm. There is no determination in the complaint is to why the money is allegedly owed. Pickwick does distribute Moushroom in several locations in the U.S.

Pye Scales Down, Moves Headquarters

This story written by Mike Hennessy and Peter Jones

LONDON In a massive scaling down of its record operation, involving the departure of Chairman Lout Benjamin after 21 years, with the company, Britain's Pye/PRT has trimmed its work force, restructured its management and shifted its administrative headquarters from central London to its pressing plant location in Mitcham, Surrey.

The dramatic economic measures come just one month after the collapse of the protracted merger negotiations between Pye/PRT and RCA (Billboard, April 30, 1980).

Derek Honey, formerly joint managing director of the record division with Walter Woyda, and now in sole charge, describes the move as "a

matter of retrenchment," adding that Pye/PRT is being streamlined to make it a more viable company in today's adverse trading conditions. Woyda becomes managing director of Precision Video Ltd.

Quitting the record company band with Benjamin and Woyda are Jack Gill, chairman of Associated Communications Corp. (Pye/PRT's parent firm), and legal director Ellis Bark. Associated Communications' group, which controller is a new director of PRT.

In the staff reshuffle, 12 of the 32 head office staff have lost their jobs, and among the departures are aker

director John B. House and marketing chief Peter Summerfield.

PRT will continue to retain a presence in the West End of London through the recording studio (in the basement of Associates Communications Corp. House) and the promotion department, which is seeking new offices.

Derek Honey acknowledges that the changes could have been made six months ago, but expectations then were that the merger with RCA would have gone a long way to solving both companies' problems.

PRT was not able to retain a place in the British record industry as a small chain.

(Continued on page 100)

Schwartz Bros. Closes \$255,466 In 2nd Quarter

NEW YORK—Schwartz Bros., the music wholesaler/retailer, reports a loss of \$255,466 or 12 cents a share on sales of \$6,580,772 in the second quarter ended July 31. This compares to a loss of \$187,611 or 25 cents a share on sales of \$6,720,083 in the same period last year.

The company, which is traded over-the-counter, says the second quarter loss was due to the "continuing overall weakness in the economy and in the record industry," adding that prospects for improved results for the current year are dependent upon a "strong fourth quarter, which is typically the industry's most profitable quarter of the year."

For the six months ended July 31, the company had a loss of \$370,490 or 46 cents a share on sales of \$13,906,760 compared to a loss of \$195,248 or 26 cents a share on sales of \$13,331,230.

During the third quarter, Schwartz Bros. opened a new 93,000 square foot headquarters and distribution center in Lanham, Md., which the company says puts it into position to "take advantage of the expected upturn in the music merchandising business."

In addition, the company opened new Harmony Hut stores in the Montgomery Mall in Bethesda, Md., and in the Spotsylvania Mall in Frederickburg, Va.

At the same time, it closed a store in Richmond, Va., its last not-month-old store. Within the next 30 days, new Harmony Hut stores are scheduled to open in the Fair Oaks Mall in Fairfax, Va., and in the Schuylkill Mall in Philadelphia, Pa.

At the end of the third quarter there will be 24 Harmony Hut stores in operation from Virginia to New Jersey.

Soundstream Sells Digital Equipment

By ALAN PENCHANSKY

CHICAGO—The first outright purchase of digital recording equipment from Soundstream, Inc. has been negotiated, ending the company's purely "for hire" basis of operation.

Believed to be lined up for the purchase is West Germany's Anela label, one of the highest European record companies.

Sony, 1M and other digital equipment manufacturers offer machines for outright sale, but Soundstream's

business has been as a services company, locate.

It's believed that 4-channel designs, similar to those now employed by Soundstream, have been ordered by the German firm. The initial sale is for two machines.

The 4-track machines can be used in tandem with one tape information-storage to provide synchronized eight-track capability.

Soundstream is the first company (Continued on page 80)

NOW AVAILABLE

JOHN R. RONGE

in full color • in quantities of 100K up • immediate delivery

Joe Miller Associates, Inc.
1606 Ast 56th St Dept X
NEW YORK, N.Y. 10022

Displaying the graphic ends of the record industry since 1982

JOHN R. RONGE

Certified Public Accountant

(213) 556-0255

CLOSEOUT RECORDS INC.

220 West 19th Street, New York, N.Y. 10011
Phone Toll Free: (800) 221-7930 or (212) 861-8684 • Telex: 237891

CLUTS

We have the titles—
We have the prices
Send for complete price list

CONGRATULATIONS JON ENGLISH

Winner of Australia's first

*Ampex
Golden Reel
Award*

This Award has long been a mark of excellence in the American music industry.
It will now become an important part of the Australian music scene.

The Album: *Calm Before the Storm*. Performed by: Jon English. Producers:
Bruce Brown and Russell Dunlop. Engineer: Bruce Brown. Asst. Engineer:
Karen Hewitt. Produced at Albert Studios Sydney. Released by PolyGram
Records on the Mercury label.



AMPEX



Bergamo Jorges Jump In Video Bandwagon

Continued from page 3

Bandit LP and "Flash Gordon" are examples. Both are expected early in 1981.

Bergamo touts videocassette availability in all major U.S. markets within the next 45 days. Thus far videocassette playback units have totaled 7000 sales in the U.S.

"Videocassettes are a hot business," Deer Hunter at \$92 is our second best seller. MCA is able to soften its dealer requirements. For example, we no longer require a deal to stock 80% of our titles. Los Angeles is 30% of U.S. software today. We find videocassette buyers are not price conscious. MCA will probably have a Centennial package at \$600 now. We haven't decided how to market it. It might be sold with the first installment free, and then sell one per month."

Bergamo also lamented the lack of empathy between radio retail ac-

counts and manufacturers. "There's a great breach in our industry," he said. "Dealers are separated from manufacturers and radio. You have no forum. Radio dealers are in a lull."

"Radio is out there to spread demographics only. They're all thinking of going country. I never thought 'Urbano Cowboy' could do that," Bergamo stated.

On another level, "You'll see price increases. There'll be \$9.98 all prices and \$11.98 singles. It's hard to swallow. To survive we've got to bite the bullet. Nine dollars and ninety-eight cents doesn't mean an enormous profit. Artist cost alone at wholesale is .35%. Manufacturing cost, units and base materials is .22%. Distribution is .13%. Labels get 17%-18%," Bergamo explained. He intimated that price hikes won't stop there.

"Five dollars and ninety-eight cent albums are one solution. Mid-

range product must be marketed properly. Will some sell it at \$2.99? Labels gave it to you to make money and increase traffic. MCA will have another big \$5.98 release in January," Bergamo said.

Bergamo also scored accounts who give away hit product. "What other industry tries to make its profits on its 22-year-old product?" Bergamo singled out the recent Outcasts Records bankruptcy wherein, he stated, the chain went heliport with \$15.5 million in debt and a net worth of \$500,000.

"When manufacturers lose millions, all of us pay the dues. We needed that money. You got less advertising. Labels can't sign new acts."

Bergamo said MCA has severely restricted its credit over the past year. "We haven't sold Korvettes in 10 months," Bergamo cited the GRJ bankruptcy, stating the Bank of

Amenia, the largest secured creditor, got \$5.5 million while other creditors were left holding the bag.

Accounts must understand the industry went through a severe downturn in 1979. Bergamo said Donkey record labels in 1979 either lost or made less profit to the tune \$140 million, he added.

He blasted manufacturers for giving away product on continuous deals.

Noted Bergamo: "MCA is \$7 million in the black in 1980. We didn't cut advertising. Giving a 10% deal requires 2 1/2 more business to break even."

When asked about record and tape quality, Bergamo candidly explained that more extenders are being used in making vinyl-based records, thus saving money on the nose. "We could make a pure vinyl record. It would cost \$1.25. That would make a list price of \$11.98 necessary."

To improve MCA's pre-recorded tape quality the firm recently spent

\$140,000 on its duplicating line. Bergamo noted.

Bergamo warned that the industry may have to find new ways to sell product in order to bolster itself financially. An estimated 62 million videotapes ships 4,600 annually on any label, Bergamo claimed. "Even if it's \$5.98 or \$8.98, it's the same. Home party marketing and new approaches at retail are being studied."

The industry search for stronger market penetration is based on an estimated 62 million photographs in the home and "good sales of 15 million album units," which Bergamo deemed weak penetration.

Bergamo singled out the Infinity album by Pope Paul II as "the biggest stiff ever." He blamed the failure of the album on the industry's lack of marketing savvy. A major account executive of the album, who had a more appearance, he said, Evan Lasky, president of Danja, one-stop supplier to the almost 100 Budget stores got the biggest laugh of the opening day when he blamed the album's bum bum on lack of tour support.

Tax Credits Available For Retail Stores

SEATTLE—TAXE and tape accessory store operators can earn up to \$4,500 in tax credits by hiring eligible workers under the Targeted Jobs Tax Credit Program of the U.S. Dept. of Labor. A Labor Dept. spokesman detailed special hiring programs before the Budget Stores convention here.

Under the Revenue Act of 1978, store owners can obtain 50% of the first year's wages and 25% of the second year's wages in tax credits by employing economically-disadvantaged Vietnam veterans under 35; 18-24-year-old persons; ex-convicts hired within five years of their release or conviction and people receiving supplemental security income payments; referred handicapped people; people receiving local general assistance payments; and

16-18-year-olds youths participating in approved cooperation education programs. The maximum first year is \$3,000 and \$1,500 for the second year.

Usually designed agencies usually screen applicants and give them a voucher to present to potential employers. If the voucher-equipped person is hired, the employer sends the voucher in to be certified, and within three working days, receives the information needed for tax purposes.

Under the Tax Credit Program the accrued tax credits can be carried back three years then forward seven years on a company's tax return.

It is possible for persons employed in record stores after Sept. 26, 1978 to be retroactively eligible. The

credit applies only to wage cost incurred through Jan. 1, 1979 and Dec. 31, 1980 at that time.

Local Job Service offices and Internal Revenue Service district offices have full details about the program.

Classical Community Decries Studio C Close

NEW YORK—CBS Records, a selling Studio C, and giant facility here on 30th St., amid fears in the classical music community that the sale will mean the demolition of what is considered the best and largest studio for classical and original cast recordings in the city.

"We are consummating the sale but nothing so far has been signed. Beyond that, I cannot comment," says Calvin Roberts, vice president of operations and marketing for the CBS Records Group. Sources say CBS is selling the 19th century former Greek Orthodox church to a real estate development firm which plans to tear it down and erect an apartment building. It is expected the studio will be closed by April.

As reports of the studio's sale began to circulate, shocked members of the city's classical music community laid plans to fight the closing, including appeals to the city's landmark commission, and drafting a petition to pressure CBS to reconsider its proposed sale.

AGGRESSIVE 20TH HEAD

Portnow Prepares International Push

By JEAN WILLIAMS

LOS ANGELES—Cracking the international market and picking up catalog product for a mid or budget line in 1979, Bergamo said Donkey record labels in 1979 either lost or made less profit to the tune \$140 million, he added.

Portnow, who has headed the label for less than two years, has signed a number of performers who have had success a number of years ago but whose careers in recent years have all but stopped.

"I love the statement that someone said 'We're the Gentils' label—we're bringing them all back."

"It's not a preconceived plan. A lot of these people, who have had past hits, are coming here because they believe we will be able to give them the attention they may not have had in the past."

"I have the built-in recognition and a proven track record. Couple that with good material and a good producer and we have winning combinations," he says.

Among the veteran acts to join 20th in the past 1 1/2 years are Gene Chandler, Carl Carlton, the Chancellors. (Continued on page 118)

approximately 20. There also will be one or two compilation LPs next year, he says.

"I love the statement that someone said 'We're the Gentils' label—we're bringing them all back."

"It's not a preconceived plan. A lot of these people, who have had past hits, are coming here because they believe we will be able to give them the attention they may not have had in the past."

"I have the built-in recognition and a proven track record. Couple that with good material and a good producer and we have winning combinations," he says.

Among the veteran acts to join 20th in the past 1 1/2 years are Gene Chandler, Carl Carlton, the Chancellors. (Continued on page 118)

6-On-100 Offer Bowed By CBS

NEW YORK—CBS Records is offering a six-on-100 free goods program on its catalog on product ordered during the period from Monday (22) through Friday (3).

The deal is on all LP record and tape configurations except product released after Sept. 1, product with "B" prefixes, \$4.98 and under Christmas, digital and half-speed mastered LPs, 10-inch no-drums, and recent releases by Eddie Money, Charles Danja, and Crosby, Stills, Nash & Young. The "Honeyisuckle Rock" soundtrack.

Included in the deal are such best sellers as "Gloria" by Billy Joel, "The Wall" by Pink Floyd, and "Off The Wall" by Michael Jackson.

PRESSING

HIGH QUALITY

Mastering - Plating - Pressing

Color Separations - Printing - Jacket Fabrication

2 Fully Equipped 24-Track Recording Studios

"ALL UNDER ONE ROOF"



2832 Spring Grove Ave., Cincinnati, Ohio 45225
Phone (513) 581-8490 TWX IOCCA CUSTOM CHN 810-461-2789

SHIPPING WORLDWIDE

COMPLETE LINE OF RECORDS AND TAPES

FAST SERVICE

WE'RE PROUD TO CALL OURSELVES

STRATFORD DIST. INC.

815 SECOND AVENUE

NEW HYDE PARK, N.Y. 11040

(212) 343-6920

TWX-510-229-0823

(616) 352-4200

LET US IMPORT & EXPORT YOUR 12-INCH DISCOS!

Offer Your Customers a World of Pure Magic.



WALT DISNEY Home Video

Now you can invite your customers to a realm of fantasy and imagination. Here, for the first time on home video cassettes, is all the fun and excitement of Walt Disney motion pictures.

You can offer your customers many of their Disney favorites, old and new. Classic films like *20,000 Leagues Under the Sea* and *Davy Crockett*. Recent hits like *The Black Hole*. And, of course, the cartoon comedies of Mickey Mouse and all his friends.

These are the movies families trust for wholesome, quality entertainment. And Disney movies have selling power that lasts for generations!

There's plenty of time to add the magic of Disney to your business before the busy Christmas season. Just mail in the coupon

for all the details on how you can sell Disney Home Video or participate in our new video rental program. Or, for immediate information, call toll free 800-423-2259.

Free Walt Disney Home Video Catalog

Tell me how I can put the magic of Walt Disney Home Video to work for me.

Name Company

Address

City State Zip

MAIL TO: WALT DISNEY HOME VIDEO
5011 BULFAX VISTA ST. BURBANK, CA 91521

**In a world
that needs to rock together...
a new album
that'll light the way.**

THE

JACKS

TRIUMPH



The Jacksons. "Triumph." Featuring the single, "Lovely One." On Epic Records and Tapes.

Produced and Written by The Jacksons. Photography: Francisco Scavullo. Management: Warner/Dolby Entertainment, Inc. & Joe Jackson. "Epic" and "Epic" are trademarks of CBS Inc. © 1980 CBS.

General Public Joins In Georgia Music Week

By ANDREW SLATER

Industry Expansion Spotlighted

by the State Senate Recording Industry Study Committee and local industry figures as a way to bolster Georgia's share of the recording industry and highlight the state's past musical contributions.

At the Hall of Fame Awards Banquet held Saturday night at the Atlanta Hilton, tribute was paid to Georgia's most memorable performers and influential industry leaders. State Sen. Richard Green, chairman of the Recording Industry Study Committee, addressed the banquet audience explaining the purpose of the weeklong celebration.

"It's not only to reestablish Georgia as one of the most vibrant states in America's rich musical heritage," said the senator, "but it is to bring into perspective a growing feeling within the international music community that Georgia is rapidly becoming the music center of the future."

Throughout the banquet, examples of Georgia's contributions to American music were cited. Political speakers noted such Georgia achievements as the first live country music broadcasts in the nation on Atlanta's WSB-AM, the formation of the first black owned radio station, WERD-AM, the housing of the world's largest record manufacturing plant, presently under construction in Carrollton, Ga.; and the music of such Georgians as Otis Redding, Gladys Knight, Ray Stevens, James Brown, Brenda Lee and Johnny Mercer.

The focal point of the Hall of

Fame Banquet was the presentation of the Georgia Awards, inducing three Georgians into the state's Music Hall of Fame in three categories:



Planned Recipient: Entertainer Ray Stevens receives his Georgia Award in the performer category from Georgia Lt. Gov. Zell Miller recently at the Hall of Fame Awards banquet in Atlanta. The ceremonies wound up the annual Georgia Music Week statewide celebration.

performer, non-performer and posthumous. A posthumous Georgia was presented to Johnny Mercer, a native Savannah songwriter, who is known for such compositions as "Moon River," "Days Of Wine And Roses," "That Old Black Magic," "Jeepers Creepers" and "You Must Have Been A Beautiful Baby."

The Georgy for a non-performer went to pioneer disk jockey Zenas "Daddy" Sears, who was responsible for playing the first r&b records

Atlanta Has An Awards Presentation

highlighted by a rare performance by Joe South, author of "The Games People Play," "I Never Promised You A Rose Garden" and "Don't It Make You Wanna Go Home" and performed by Alicia Bridges and Billy Joe Royal.

Jay Lowry, president of NARAS, spoke at the dinner saying, "To see what you can do here on a state level for the industry is just a tribute to the state."

The awards banquet and dance was held on the same nights as two other major events: the first Gospel DJ Awards, held at the Georgia World Congress Center, and the finals of "Starquest," the local talent search conducted in Atlanta.

The "Starquest" competition was sponsored by Turtles Records and Tapes and WQXI-FM. Some 192 applicants submitted tapes in the soft rock, pop, country, soul, funk, country, rock and pop categories. Winners in each subdivision were named each other Friday and Saturday nights at finals which were held at the city's Agora Ballroom.

Singer/songwriter Beverly Gray, who entered the soft rock/pop competition, was the winner of the grand prize, a trip to Nashville to record four songs at Quadrafonic Studios. Runncup included Mike Whitney, the acoustic singer entrant and Victoria, the rock winner.

The Atlanta finals were sparsely attended both evenings and fell short of the mark set by Macon's "Search II" final held Wednesday night at the Macon City Auditorium.

The Macon talent search was the most ambitious, with more than 300 applicants.

A country music group, the Sugar Creek Band, emerged as the winner in the contest held at the Macon City Auditorium.

Sponsored by WMAZ-AM-FM-TV, the Macon Federation of Musicians and the Georgia State Senate Music Recording Industry Study Committee, the finals drew some 2,000 persons and were beamed throughout Georgia on educational television.

The show was emceed by country singer Larry G. Hudson and Ernie Johnson Jr. Among the judges were r&b great James Brown, who started his career in Macon; Jay Lowry, national president of NARAS, journalist Doc Field; art Ben Jones of "Dukes Of Hazard"; Zeke Redding, of New Dimensions nightclub and widow of Otis Redding; judging chairman James L. Johnson; Bill Lowery, of Lowery Music Co., and Gerry Wood, county editor of Billboard.

The contest which pitted country, rock, religious and bluegrass talents against each other saw Unity place second, closely followed by Carolyn Ford's Evangelistic Voices, the Cross Family, Sneeze, the New Day Singers and the Sark Family.

"Search II" was supported by the city of Macon and Forward Macon, along with the Macon Convention and Visitors Bureau. The Brown & Wollaston Tobacco Co. helped support the Georgia Educational production of "Search II" and underwrote a series of concerts and Georgia Music Week projects.

A leading force behind the contest and music week festivities was Sen. (Continued on page 16)

on an all white radio station.

Ray Stevens won the Georgy Hall of Fame Award in the performer category for his humorous contributions as a songwriter and musician. Stevens accepted the award from Lt. Gov. Zell Miller, thanking Georgia-based publisher Bill Lowery for "helping so many of us in those early years. We'll owe him a big round of applause."

Much of the evening's activities were centered around performers who are associated, in one way or another, with the Lowery Publishing Group. Lowery was instrumental in the formation of Georgia Music Week and it was surprising that he was not nominated for a non-performer award.

Some local music industry figures argued that little attention was paid to the success of bands not listed with the punt publisher. When listing performers who have in the last few years contributed greatly to Georgia music, no mention was made of the Allman Bros., the B-52s, the Dixie Dregs, the Brains and Sea Level.

The banquet entertainment was

AUDIOPHILE CASSETTES REACH PUBLIC

By JIM MCCULLAUGH

LOS ANGELES—Mobile Fidelity, a leading audiophile record label which has made its mark in the last several years with half-speed mastered recordings, will introduce a series of audiophile cassettes—believed to be the first pop-oriented audiophile cassettes available to the consumer.

The six titles, to be introduced formally Friday (3) at the New York Hi Fi Stereo Music Show include Pink Floyd's "Dark Side Of The Moon," Steely Dan's "Aja," Supertramp's "Crime Of The Century," Earl Klugh's "Finger Painting," John Klemmer's "Touch" as well as a reworking of "Star Wars" with Zappa and the L.A. Philharmonic.

Tape formulation to be used is B&B's Chromatex Wide Pro II. Pricing of the cassettes will be com-

(Continued on page 69)



Hollywood, 1969. This house is gone, but the artists remain, as legendary as the city which brought them together.

Many L.A. legends will be explored in the Billboard salute to the Bicentennial. "Los Angeles: The International Music/Entertainment Capital," being read for our international readership to read and keep.

If you want to secure your company's image as part of the L.A. legend, be sure your message is in this landmark issue. Advertising deadline: Oct. 10.

Billboard.

"Bourgie, Bourgie"



Bravo! Bravo!

Gladys Knight & The Pips. "Bourgie, Bourgie."

The third single from "About Love."

The album that also includes the hit tracks,

"Landlord" and "Taste Of Bitter Love."

On Columbia Records and Tapes.

Gladys Knight & The Pips Tour:

10/3-4 Constitution Hall, Washington, D.C.

10/5 Hampton Coliseum, Hampton, VA

10/10 Auditorium Theatre, Chicago, IL

10/11 Civic Center, Atlanta, GA

10/12 Sanger Auditorium, New Orleans, LA

10/17 Ford Auditorium, Detroit, MI

10/22-11/13 Tour of Europe

Produced and Written by Nickolas Ashford and Valerie Simpson for Hopwood & Salts Productions, Inc. Management: Whizzer DeHaven Entertainment. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.



Give the gift of music.



Production & Management Tie For Mottola, Darnell

NEW YORK Tommy Mottola and writer/producer August Darnell have joined forces here in a new production/management entity, one that will complete its projects before attempting to sell its masters to a label.

Mottola, who operates Champion Entertainment, management home of Hall & Oates, Savatini Band and Kid Creole & the Kokosnuts, has been associated with Darnell in the careers of the latter two artists.

Telarc In Preview Of Digital Albums

CHICAGO—A Telarc Records fall release preview will be staged Wednesday (8) in New York with playback of Soundstream digital master tapes for press and dealer audition.

Listening sessions beginning at 5:30 p.m. will include Soundstream, Inc.'s Dr. Thomas Stockham.

Albums to be sampled are Stavinsky's "Rite Of Spring," recorded with the Cleveland Orchestra, and St. Louis Symphony recordings of Ravel pieces and Dvorak's "New World" Symphony.

Rentals Complaint

LOS ANGELES—Studio Instrument Rentals here has filed suit in Superior Court against Norman Wharf.

The complaint charges the plaintiff is owed \$16,220.31 at 7% since August 23, 1979.

tions, founded and developed by Darnell.

With a number of acts already in hand, Mottola says independent financing of productions, with master self-contained products, from material to producers, assures close scrutiny of cost factors.

"The joint venture is a natural extension of both of our everyday music activities," maintains Mottola, who says labels today are more receptive to singles deals with album options, particularly the recent ones.

Darnell says non-label funding of projects will avoid "ego problems" of labels, which in his view demand too much creative input when they provide session funding upfront. "So many label executives are frustrated musicians," he adds.

Darnell, also a playwright, is also writing a new musical which will be part of the mix of the new company.

Darnell is writing the score with his brother, Stony Darnell.

Some of the acts in the process of being recorded by Mottola/Darnell include Fonda Rae, featured on the Kid Creole album on Mango Records (handled here by Island, which markets the group on its own lupo overseas), Ron Rogers, writer of "Deputy Of Love," a recent disco hit, actor Ron Sharkey, who has performed in the films "Willie & Phil" and "Idol Maker," among others.

As for the name of the new Mottola/Darnell corporate association, says Mottola, "We'll think of one the last minute, as usual."

General News St A&M Country LP Bows

By ED HARRISON

LOS ANGELES—The Nov. 7 release of "The Legend Of Jesse James" will mark A&M's first album directed specifically at the country market.

The single disc \$9.98 list album features Emmylou Harris, Charlie Daniels, Johnny Cash, Levon Helm and Albert Lee. "The Legend Of Jesse James" is a concept album conceived and written by Paul Kennedy and produced by Glyn Johns, both of whom worked together in similar capacities on "White Mania," the civil war concept album released by A&M two years ago.

Helm will portray the part of Jesse James, Harris plays his wife Zetella, Cash play the part of brother Frank James, Daniels portrays Carl Younger and Lee as Jim Younger.

The album is the first project produced at Brian Heron's (Harris' husband) studio in Los Angeles with the exception of Cash's part which was recorded in Nashville.

Although this marks A&M's first real foray into the country market, the label has had isolated country success in the past. The Carpenters' "Sweet Sweet Smile" reached as high as number eight on the country chart in 1975. Rita Coolidge and

(Continued on page 111)

WRVR-FM NEW YORK

Jazz Fans Protest Station's Alteration

By DOUG HALL

NEW YORK—More than 2,500 supporters of the abandoned jazz format on WRVR-FM New York turned out at the Beacon Theatre Tuesday night (23) to cheer speakers urging a fight against WRVR owner Viacom Corp. and applaud a host of jazz performers.

Flutist Dave Valentin opened the show with a couple of numbers and then jazz promoter Art Weiner, who acted as MC, pinned its Viacom as having a "ruthless and arrogant corporate mentality which is ignoring those who love and support jazz. We will build a grass roots movement to restore jazz to WRVR's dial position," he promised.

When Weiner said that Viacom had promised to the Federal Communications Commission to keep the jazz format, someone in the audience yelled, "They lied." "You said it, man," Weiner responded.

Weiner promised that "we won't be relegated to back-of-the-bus broadcasting. We won't be content

with a few hours of jazz on stations with inferior signals." He recalled that when previous owners of WRVR threatened to change the format 100,000 signatures were collected.

Calling the shift to country music "a cruel corporate act," Weiner predicted the loss of the jazz format would have a devastating effect on jazz clubs and jazz recording. "This will discourage record labels from recording jazz."

Weiner pleaded with the gathering to put aside arguments on what type of jazz should be played on WRVR, but to concentrate on just getting the format restored. He admitted that he had in the past fought against some fusion jazz on the station.

In the success of the WNCN-Listeners' Guild in restoring classical music to that FM New York station a few years ago, Weiner predicted "We can win if we take the

(Continued on page 32)

Rock 'n' Rolling

N.Y. Dead Concert Gets Video Hookup

By ROMAN KOZAK

NEW YORK—It took less than a day for the Grateful Dead to sell out eight dates at New York's Radio City Hall, scheduled for the end of October. But fans of the band will be able to see the Halloween night's show via a live video hookup to 20 film theatres on the East Coast. The closed circuit hookup will be the first one since the Who's concert in Chicago on Dec. 3 (Billboard, Dec. 1, 1978) where 10 local theatres were hooked up to the show at the International Amphitheatre. However, the Grateful Dead hookup promises to be larger in scope, in that some of the theatres will be as far away from New York as Chicago and Florida.

The concert is being presented by Radio City Music Hall Productions Inc., in cooperation with promoter John Scher, who is also tour manager for the Grateful Dead, and who with the band's business manager Richard Loren, is setting up the video hookup. Actual video production is being done by Momentum Enterprises, which did the Who concert in Chicago.

As in Chicago the theatres selected will be equipped with full circuit sound and a giant video screen. Scher says he is now scouting the appropriate theatres, and is looking for local radio stations with whom to coordinate the simulcasts. Tickets for the simulcasts will be \$8 and \$10, Scher says.

Tickets for the live show at the 6,000-capacity Radio City, billed as a 15-year retrospective of the veteran rock act, went for \$12.50 and \$15. Fans began lining up in front of the venue's boxoffice on Friday evening (19) when word first leaked about the shows. By the time the ticket office opened Monday morning, there was a line nearly five blocks long, says Scher.

By noon it was decided to add two

(Continued on page 108)

Georgia Week

• Continued from page 14

Richard Greene, aided by his wife Sheila.

Proceeds of the talent event went to restoring the historic adonism pipe organ.

Earlier in the week's events the Atlanta Songwriters Assn held a songwriter's competition at Mama's Country Showcase, a suburban cowboy bar located in North Atlanta. Six hours of recording time at one of four major studios in Atlanta was awarded to winners in the pop/rock, r&b/soul/disco, country, and contemporary Christian/gospel categories. More than 600 people attended the event in which Capitol recording artist Diane Preffer and the Famo, songwriter Ray Whitley, performed.

"It was a much bigger turnout than we'd imagined," says Tom Long, president of the Atlanta Songwriters Assn and organizer of the event. "There was a lot of enthusiasm for the songwriters and performers. Because of its success we'll continue to put things together for future Country Music Weeks."

The record collectors' flea market held at Atlanta's Perimeter North Inn Friday, Saturday and Sunday was one of the most successful public-oriented events of the series. Registered dealers and independent traders from throughout the Southeast participated, drawing close to 2,000 people in the three-day period. The event was sponsored by Turtles and WKLS-FM, an Atlanta AOR station.

The flea market was one of four major events held Sunday (21), the final day of Georgia Music Week. At the Atlanta Falcons' Miami Dolphins game Isaac Hayes participated in the Falcons' salute to Georgia Music Week by singing the state anthem. At Stone Mountain the festivities were coming to a close with the NARAS picnic and concerts by the Atlanta Pops and James Brown.

OCTOBER 4, 1980 BILLBOARD

EXPRESS SERVICE ATTENTION FOREIGN MUSIC DEALERS!... J&R MUSIC WORLD EXPORTS WORLDWIDE.

"Rated a 1 in Service & Reliability"

- All Major Label Records & Tapes!
- Blank Tapes & Cartridges! • Accessories!
- All Major Brand Video & Video Equipment! (VHS, VHS-C, VHS-D, VHS-E, VHS-F, VHS-G, VHS-H, VHS-I, VHS-J, VHS-K, VHS-L, VHS-M, VHS-N, VHS-O, VHS-P, VHS-Q, VHS-R, VHS-S, VHS-T, VHS-U, VHS-V, VHS-W, VHS-X, VHS-Y, VHS-Z)
- Immediate Shipment ANYWHERE in the World!
- Multi-Million Dollar Inventory!
- Five Full Floors of Stock at All Times!
- Extra Personal Attention Given EVERY Account!

WE ARE A FULL CATALOGUE HOUSE
CHECK OUR LOW EVERYDAY PRICES!

\$7.98 LIST **4.49** \$8.98 LIST **4.99** \$9.98 LIST **5.59**

SUPER SPECIALS OF THE WEEK!!!

- TDK SA-C90 **275**
- VHS T-120 **1450**
- VHS Videotape **1450**
- SHURE V15 **8490**
- Type IV Cartridge **8490**

We can ship C.O.D.—Sight Draft—Letter of Credit All Prices C.O.B. New York

TELEPHONE 420-9611
FAX (212) 732-8600
EXPORT DIVISION
233 W. 42ND ST.
NEW YORK, N.Y. 10036



NEW RAP EXCITEMENT

Two 12" Records by

THE TREACHEROUS THREE

1. "The Body Rock"
2. "At the Party"

Spreading Nationwide!

"Do You Like That Funky Beat"

by Kool Kyle (The Starchild)

SPECIAL!

Grandmaster Flash & Furious Five

Special 7" 45

"SUPER RAPPIN' II"

ENJOY RECORDS

611 W. 125 St., New York City 10027 • (212) 662-2230

We're very proud to represent KIM CARNES



6 Part VI - Fri. Sept. 3, 1982
Los Angeles Times

AN ANGEL WITH A DEVILISH VOICE

BY DENNIS HUNT
Times Staff Writer

Singer Kim Carnes looks like an elfin angel. She is tiny and dainty, with long blond hair and a sweet smile. But that angelic look is misleading. Carnes is really a torrid rock 'n' roller with a raspy, Rod Stewart-like voice. In her superb show at the Flaxy Wednesday night, she ripped into rockers like "Tear Me Apart" and "Cry Like A Baby." If you closed your eyes you would have sworn that some rowdy male was performing those songs.

She was singing middle-of-the-road/pop-rock, which is too edgily to please the New Wavers and too tame for the heavy-metal addicts. More specifically, it's a rock style similar to Linda Ronstadt's. Carnes, however, performs rockers much more convincingly and energetically than Ronstadt.

One reason the act worked so well was the superb live support from her band, which included drummer Beau Segal, percussionist M.L. Benoit, guitarist Josh Leo and Chuck Cochran, bassist Veylar Hildebrand, keyboard player Steve Goldstein, saxophonist Jerry Patterson and Carnes' husband Dave Ellington, who sang backing vocals and barked on the conchells.

Occasionally Carnes interrupted the boisterousness with a ballad. Slightly creaked, hoarse voices like hers are great for mournful ballads. That kind of voice conveys visions of people in anguish. Carnes elegantly milked the misery out of those ballads. She sang them with just piano accompaniment, on a harshly and sparsely lit stage, which must have made people feel like they were in some smoky piano bar in the throes of a romantic tragedy.


A noted songwriter but unrecognized singer in the 70's, Carnes has emerged from obscurity this year with two hits. "More Love," a remake of the Smokey Robinson oldie, and "Don't Fall in Love With a Dreamer," a duet with Kenny Rogers. She has turned "More Love," a flirtatious, medium-tempo ballad that the original lackluster performer didn't perform, into the best number of the show.

The surprise of the show, which ended last night, was "Dreamer." Rogers was at the first show Wednesday night and everyone assumed he was going to join her on stage to sing the hit single but he didn't. No matter other good numbers in her show that there were so many wasn't overly missed.

Michael Brokaw & Ken Kragen

KRAGEN
AND COMPANY

1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 26



JOHNNY VAN ZANT BAND. LEAN, CLEAN ROCK AND ROLL.

The Johnny Van Zant Band's bare bones, no b.s. music has kept radio audiences at the edge of their seats. Their debut album has ignited request lines everywhere, has consistently landed in the most active list, is bulleting across the board and is racking up the sales figures to match it's jumps. With "No More Dirty Deals" all the cords are stacked in favor of The Johnny Van Zant Band.

"No More Dirty Deals" ^{PO 14289}
Featuring "634-5789" ^{PO 2126}
On Polydor Records & Tapes.

	BB	CB	RW
Album	80*	106*	92*

Johnny Van Zant Band
No More Dirty Deals

Tour Dates for Johnny Van Zant Band

10/1 Knoxville, TN	10/5 Louisville, KY	10/10 Greenville, NC	11/3 Mobile, AL
10/2 Roanoke, VA	10/7 Charleston, SC	10/11 Fayetteville, NC	11/16 Birmingham, AL
10/3 Greensboro, NC	10/8 Augusta, GA	10/12 Columbia, SC	11/17 Chattanooga, TN
10/4 Atlanta, GA	10/9 Charlotte, NC	10/14 Huntsville, AL	11/18 Johnson City, TN



High Tide Management of Atlanta

We do not sell your local Polygram Distribution Office for displays or other promotional items.

POLYDOR INCORPORATED
A POLYGRAM COMPANY
© 1985 Polygram Inc. All Rights Reserved.
Polygram Inc. is a subsidiary of Polygram Group Inc.



OLD & NEW NETWORKS

NBC Expands Concerts, Specials

By DOUG HALL

NEW YORK—Undaunted by the problems it had with its presentation of a live Yes concert last month on its Source Network—research shows 4.1 million people tuned in—NBC is going ahead with expanded plans for live concerts and specials revolving around rock groups.

Over the next 12 months NBC expects to increase the concerts on both the old NBC Network and the newer Source Network. But for the moment attention is being paid particularly to Denny Somach's series of music and interview specials. Somach did one of these in August on Yes, which was the first of two programs on the Atlantic group.

Now Somach is busy putting together a feature on Supertramp, which is scheduled for a Dec. 19 to 21 broadcast. Already in the can is a Genesis show set for Nov. 21 to 23.

The backbone of the Supertramp show is an interview Somach just completed with Supertramp bassist Dougie Thomson in Atlanta. This will be put together with a CHUM-AM Toronto interview of Roger Hodgson, another member of the A&M recording group.

Somach also expects to include an interview with A&M cofounder Jerry Moss and with some of the "radio people who made this group happen." Among those people are John McVie of the Source, who



Source Specials: Supertramp bass player Dougie Thomson and NBC Source host Denny Somach pose during the Somach's interview of Thomson for the upcoming special on the A&M recording group.

broke the group when he was on WGRQ-FM Buffalo in 1964.

Of course the album McVie and others broke was "Crime Of The Century," the fifth album the group recorded before the hits began, which Somach will note in his show.

Somach will also discuss with group their plans for the future. The picture that emerges, according to Somach, is that their current live album "Supertramp Paris," which was

recorded at the Paris Pavilion last fall, will mark the end of an era for the group.

Somach indicates that for the next album Hodgson and Rick Davies will be writing together again. And he says the band will be touring less. In his interview with Somach, Hodgson compares the group to the Beatles, saying that the Beatles did

(Continued on page 28)

WCFL-AM Returns To Music Programs

By ALAN PENCHEANSKY

CHICAGO—A big musical splash in the Chicago AM band is being readied at WCFL-AM by newly appointed program director Dave Martin.

The new WCFL format will be a reversion to musical programming after a year of new-talk. Martin is making an across-town move from WYFR-FM to engineer the changeover.

Martin calls the new format "adult contemporary" with performers such as Barbra Streisand and Neil Diamond high on the list of musical offerings. It will be the seventh Chicago station cast in this musical mold, but the others are found on the FM band, Martin points out.

"The AM radio dial in Chicago is the most under-radioed AM dial of any in America today," relates the programmer.

"This is going to be one of the most exciting events to happen in Chicago radio. It will be the first new music format on AM radio since 1965."

WLS-AM's Top 40 and country-formatted WMAQ-AM are the other major musical powers on the AM dial here.

Martin deems it highly unique that WCFL is moving back to music against a prevailing AM talk trend in the 1960s. "It's the most unique thing that has happened nationwide in 1980," insists the programmer.

Martin's research work consists of focus group panel discussions and radio listener questioning conducted by phone. Both a "behavioral study of market dynamics" and what Martin terms an "attitudinal study trying to get a specific station attributes" are underway.

Part of the station's new campaign apparently will be an attempt to bridge the gap between today and its former glories as a major Top 40

voice here. In its last years under Chicago Federation of Labor ownership WCFL presented a lackluster musical diet, replaced by Mutual with ineffectual talk following its 1979 takeover.

Martin has no information about on-air talent at this time, but reveals that the format unveiling is scheduled to take place in 1980.

Live concert broadcasts and music specials are being looked at by the programmer. "I do have a history of doing live concerts," Martin explained. "It's something exciting that can be done with radio."



ANNIVERSARY PARTY—WLR-FM Garden City, N.Y., program director Dave McNamara, left, greets David Bromberg who prepares to perform at a 10th anniversary party the station held at Belmont Racetrack in Elmont, N.Y. Todd Rundgren, Rick Derringer and Seabirds Johnny also performed at the show which was broadcast by WLR and WDMA-FM Dover, N.J.

The History of Religion and Rock

"Musicians, Magicians or Messiahs?"

A complete documentary covering 25 years of the biggest hits and the greatest rock performers and the spiritual influences behind the music that shook the world, from Elvis to New Wave.

THE HISTORY OF RELIGION AND ROCK is twelve concise thirty-minute segments containing rare interviews and quotes and the music of history's rock heroes. The Beatles John Lennon and George Harrison: The Beginnings of Rock and Roll/ Anti-Rock and Rock/ Soul music/ Acid Rock/ Eastern Religions The Occult/ Jesus Rock/ Bob Dylan/ Ranges/ and New Wave.

The History of Religion and Rock is of a quality equal to or surpassing most other radio programs. It's fully researched, well-written, and technically superior.

Dennis Newhall — Program Director
KROV-FM Sacramento

This nationwide radio special is a must for any popular music fan both young and old. Each segment is produced on quality stereo discs and is available free of charge as a public interest program.

The radio documentary was written by British rock journalist Steve Turner author of "Conversations with Eric Clapton," "A decade of the Who" and contributing writer to Rolling Stone and produced by Sange Productions a non-profit syndicator.

Currently aired on 200 stations nationwide including:
KFWB — New York WYWL — Miami
KIDZ — Los Angeles WQUE — New Orleans
WFLM — Denver KJR — Seattle
WMMR — Philadelphia WWWW — Detroit
WEFM — Chicago KZEW — Dallas

Rock & Religion
For your FREE Demo contact
Tom McDermott, Executive Contact
Rock & Religion
8844 Buena Vista Blvd.
San Jose, CA 95128
(415) 331-3822

Ferris Of FCC Reaffirms Goal To Seek Deregulation

NEW YORK—Federal Communications Commission chairman Charles Ferris reaffirmed his determination Wednesday (24) to deregulate the broadcasting industry. He spoke to an International Radio & Television Society luncheon.

"If more stations want to come into the market place, I say let them. It is the American way, even the opportunity to go broke," Ferris told the gathering at the Waldorf-Astoria Hotel.

Ferris said he was determined to strip away regulations "that even the regulated are comfortable with. We will let the free enterprises system work in the communications industry. We will protect competition, not the competitors."

Ferris characterized the commission's role as one "to get out of the way of technological advances." He pointed to satellites as an example. "We could have decided to regulate earth (receiving) stations, but we did not and there is no reason to support such a scheme."

Citing the court case a few years ago on the question of broadcasting George Carlin's "Seven Dirty Words," Ferris also vowed to "stay out of censorship. We could have launched a witch hunt," he said after

the court found the broadcast of the Carlin monolog "obscene."

Ferris pictured himself not as a widely quoted comment from FCC assistant bureau chief Frank Washington during a question and answer period. Washington reportedly has said, "Our job is not to protect radio license holders, but to expand radio until the last one on the air cannot stay on the air."

Ferris' speech has great significance to radio broadcasters because the commission has been actively seeking ways to cram more stations into existing radio dial space and to expand that space for still more stations.

Ferris did not back away from his stand when confronted with a widely quoted comment from FCC assistant bureau chief Frank Washington during a question and answer period. Washington reportedly has said, "Our job is not to protect radio license holders, but to expand radio until the last one on the air cannot stay on the air."

Ferris did decline to comment on RKO's plans to spin off its 12 radio and one television stations. RKO made these plans after the FCC revoked three TV licenses.

The Ferris stand might also give some comfort to Viacom and some concern to fans of the abandoned jazz format on WRVR.

DAYPARTING

Morrow Tries 'FOR'
WRAN-AM Format

DOVER, N.J.—DJ Cousin Bruce turned radio station owner Bruce Morrow flips the switch on his second radio station, WRAN-AM here, Oct. 12 and installs a format he calls "FOR: Family Oriented Radio," which, we'd guess, will do as well as WALL-AM-FM Middletown, N.Y., for the past year and a half.

The key to FOR is dayparting—it does not sound the same in the evening as it does in morning drive.

"ROCKTOBER"
TERM CAUSES
N.Y. DISPUTE

NEW YORK—Who owns "Rocktober?"

Metromedia says it has registered the name as a service mark for its month long series of special programming and concert broadcast in October. But WFLJ-FM, the ABC owned outlet here, is using the term to promote its own month of specials. "Metromedia outlet WFLJ-FM doesn't like it one bit."

"It's a rip-off. It's blatantly offensive for a station in the same market to use it," says WNEW's general manager Mel Karmazin.

Karmazin and other Metromedia stations have begun sending cease and desist letters to other stations who are using the tag to promote their own series of specials this month. Legal sources say service marks must be protected to retain their exclusivity.

Karmazin says Metromedia registered the term "early this year" and says Metromedia has been using it for three years.

Who coined the term?

WFLJ's general manager Nick Tringali believes it originated in Australia. Indeed, Sydney's 2SM has used the term in its promotions, and many AOR outlets in the U.S. are using it now. Among these reportedly are: WCMF-FM, Denver; WABX-GM, Detroit; WZEW-FM, Dallas; WCCZ-FM, Boston; WYII-FM, Baltimore; KFLR, Houston; KAZY-FM, Denver, and several others.

Metromedia's Rocktober programming features live and canned repeats of rock concerts supplied by individual stations, syndicators, such as Drake-Chenault's Rockline service (live remotes), DIR and the BBC.

RICHARD M. NUSSER

SUMMER ANALYSIS

Arbitron Eyes Philly, Galveston, S.F., Detroit, Boston & Houston

NEW YORK—Summer may be over, but radio programmers are just starting to see summer report cards from Arbitron. The five markets list measured on four week period—Philadelphia, San Francisco, Detroit, Boston and Houston-Galveston—are out, but markets measured in the new quarterly 10-week period have not yet been released.

Measured on the 10-week basis are New York, Los Angeles, Chicago and Miami. The 10-week period ended Sept. 2. Following are the results of the four-week measurement markets:

PHILADELPHIA—Greater—Metro—MO-

This concept is not new to radio. Many stations vary their music from one day part to another, but Morrow says his format is unique because all elements of the programming are varied to fit the station's changing audience through the day.

"While WRAN will be very easy to identify when you reach it on the dial (1510 kHz) it won't sound exactly the same all the time," Morrow explains. In the morning we'll be easy to wake up to with a sound that's pleasant to every listener. Late at night, we'll be giving the younger audience what it wants."

Before installing the format at WRAN, Morrow rebuilt the station and upgraded its equipment so it could utilize its full 100 kw of power on a 24 hour basis. The station, which was first put on the air in 1964, has always signed off at midnight.

Morrow will be dividing his time between the two stations alternating from live to tape in his afternoon drive show on both stations. Other shows he is hosting such as "Cousin Bruce's Concerts," "Original Oldies Saturday Night Party," and "Cousin Bruce's Graffiti" a gossip show, will be taped.

Morrow considers the taped portions of his afternoon drive show a temporary measure until he can get this show up on a satellite within the next year. When he does he may syndicate this show to other stations as well as carry it on a third station he hopes to purchase on Long Island.

Morrow has a contract with ABC, where he made his name as a DJ on WABC-AM New York, for "Memory Weekend" shows and he is offering his gossip show to ABC for its network.

Morrow promises WRAN will be a "model for community oriented radio" and the family format will be adapted to the Dover market. For example plans call for more sports to be included here than in Middletown. The format follows a Top 40s line with community involvement.

Morrow operates the two stations with his partner Robert Sillerman under the corporate name of Sillerman Morrow. Before getting into operations Morrow was a jock on WNBC-AM for three years after a 13 year stint at WABC. Morrow began in radio at ZBM Bermuda and joined WABC from WINS-AM where, which was playing rock in the 1950s, but now runs all news.

WIKI-FM keeps up its steady growth by climbing to a 6.9 share from 2.8 a year ago and 5.7 in the spring. But the station did not catch up to Metromedia's contemporary WIP-AM, which jumped to a 7.3 share from 6.1 a year ago and 6.6 in the spring.

WIKI-FM has slipped to 5.9 from 7.1 a year ago, but this is a gain from the 5.5 the station held in the spring. Contemporary WIP-AM is apparently feeling the pressure from WIP: Its share is 6.3 from 4.1 a year ago and 4.7 in the spring.

SIR's AOR outlet, WYSP-FM is up to 3.8 from 3.4 a year ago, but off from its 4.3 figure in the spring. Metromedia's AOR station, WYSP-FM continues its downward trend, to 5.1 from 5.7 a year ago and 5.3 in the spring. The big AOR answer is WRDQ-FM, up to 4.0 from 2.1 a year ago and 3.0 in the spring.



BELOUSHI VOICE—Actor Jim Belushi, center, runs over script of the new "Howard The Duck" radio comedy series, adapted from Marvel Comics by Sallibud Productions for AOR station distribution. Confering during the pilot program taping at Evanston, Ill., Studio Media are producer Lee Arnold, left and director Steve Lushbaugh of Philadelphia's WMMR-FM.

IN A FRAGMENTED TIME

Westwood One Succeeding With Specialized Syndicated Shows

By ED HARRISON

LOS ANGELES—With radio becoming increasingly more fragmented, specialized syndicated package emanating from Westwood One are helping give stations the kinds of programming needed to differentiate them from other similar sounding music outlets in the market.

Westwood One, which in five years has become the largest syndicator of specialized programs, heard on more than 1,200 stations, produces shows for AOR, Top 40, black and adult contemporary formats and will soon add country with its "Live From Gileys" in January. A new show for Spanish broadcasting stations is also in the works. "We supply stations with a lot of programming they couldn't or wouldn't do themselves," says Norm Pattiz, president and founder of the Los Angeles-based syndicator, "either because it's too expensive, too involved or wrapped around an unavailable personality."

"We enhance a format—what comes between the records, special programming on weekends, making what a station sound different from the guy across the street."

Westwood One's programming consists of "The Doctor Demento Show," 150 markets. "The Great



Syndicator Talk: Bert Kleinman, left, KMET-FM's David Perry and Westwood One president Norm Pattiz discuss production details on Westwood One's 48 hour special entitled "The Rock Years: Portrait Of An Era."

American Radio Show," a two-hour weekly program hosted by Mike Harrison, "Off The Record" with KMET-FM's Mary Turner, 10 weekly 25 minute rock interviews, "Special Edition" hosted by Sid McCoy, which are weekly one hour specials for black radio; "Star Tracks" with Andy Tuck, consisting of 90 second, twice daily rock news heard on 180 stations.

Also, "The National Album Countdown" hosted by Humbel Hays and heard regularly over the Armed Forces Radio Network, "Shooting The Breeze," hosted by Jackie McAuley and featuring interviews with superstars in black music.

Also "In Hollywood," a show now over 100 r&b stations, the seasonal "Twelve Hours Of Christmas" and "American Discs."

Pattiz says that it's "by coincidence and design" that many of Westwood One's hosts are KMET-FM personnel. "KMET is a hot rock property with quality personnel getting lots of attention. When sending out a property hosted by someone from a major station, it at least gets the program director to listen to the show," says Pattiz.

An outgrowth of Mary Turner's "Off The Record" are two-hour "Superstar Specials" also hosted by Turner, consisting of music and interview. The initial program with the Rolling Stones was carried by more

than 200 stations with the Oct. 17 show with Bud Seger to be carried on the same stations. Six annual specials are planned for next year. Instrumental in Westwood One's success has been Pattiz's ability to promote his shows to both stations and national advertisers on the barrier system by which the shows are made available to stations at no charge, with Westwood One retaining a portion of commercial time for national advertising.

Production of all Westwood One's programs are done in-house in the firm's 8-track studio. Also on the premises is a computer which at a moment's notice can swap out Arbitron time periods, including market listenership and delivery on every program.

Westwood One will break precedent in the spring of 1981 with first cash rather than barter program titled "Rock Years: Portrait Of An Era," a 48 hour special to be written by KMET's David Perry and hosted and produced by Bert Kleinman and noted programmer Jeff Pollack.

Also a growth area for Westwood One is live concerts. Bob Bruce, former national program director for Century Broadcasting, recently joined the company as director of network operations. Bruce will be setting up a concert network for live concerts for country, rock, MOR and black stations or be distributed via satellite, live network, tape and disk.



With Billboard you can be in two places at once!

Your product story belongs at the AES Convention whether your company can personally be there or not. With an ad in the expanded AES section of Billboard's November 1st issue (on the newsstands October 27th), your customers, the professional equipment decision makers, will read all about you.

Only Billboard offers you expanded news coverage and bonus distribution during AES. The show goes on November 1-3, at the Waldorf in

New York City. Whether you're at the show or not, your Billboard ad is an extension of your marketing message to an important international audience of pro-sound users.

Advertise in Billboard. That way, you're highly visible.

Contact your Billboard advertising representative today for complete AES Convention issue information and rates.

AES ISSUE DATE:
November 1, 1980

ADVERTISING DEADLINE:
October 17, 1980

Billboard®

The Weekly Authority in Sound Business/Video Coverage

THINK OF EVERYTHING YOU REALLY NEED -

IN A MUSIC SELECTION SYSTEM

-think of

- an interactive or fully automated music selection using your exact policy, clock and playlist
- selection using 23 different tests according to your priorities
- hour and day part protection rules for sound code, artists, title and cut
- control and judgment all human, machine does all the work
- playlist control, useful management reports, demographics
- flexible, intelligently written, humane and friendly system
- basic system handles playlist of 2700, can be expanded to suit your needs
- both systems run on DEC 1103

-think of

Selector

IN A CALL-OUT SURVEY SYSTEM

-think of a system that

- generates random legitimate phone numbers
- helps you compose and keep up to 53 surveys of 50 queries and 200 respondents each, with up to 1000 titles for all the surveys, two artists and a classification code for each title, and 100 free-form multiple-choice questions
- keeps respondent files by name, age, sex, zip code and phone numbers
- does trend analysis, cross-tabs, histograms, top and bottom tested titles, confidence units, and some fancy question analyses

-think of

SAMPLER

THINK OF RADIO COMPUTING SERVICES



See you at the Los Angeles NRBA!

M. SUMMER—The Wanderer 25-18
 M. SUMMER—You Is Away 28-33
 M. ROGERS—Lady
 L. SONS—Lovely One
 L. TRAMP—Dreamer—E.D. 29
 L. CHARD—Dreaming—E.D. 28
 L. HART—Midnight Becks—E.D. 26
 L. AYER—More Than I Can Say
 L. H. M. MILLS—Never Know Love Like
 before

may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the copyright owner.

Mirage Records welcomes

Whitesnake

on their first U.S. Tour.

OCT.

- 4 Wicomico Youth & Civic Center, Salisbury, Maryland
- 5 Capitol Centre, Largo, Maryland
- 6 Civic Center, Hartford
- 7 City Center, Pittsburgh
- 9 Madison Square Garden, New York City
- 11 Boston Gardens, Boston
- 12 Nassau Coliseum, Uniondale, L.I., NY
- 13 The Spectrum, Philadelphia
- 15 Coliseum, Cleveland

- 16 Riverfront Coliseum, Cincinnati
- 18 Milwaukee Arena, Milwaukee
- 19 Horizon Arena, Rosemont, Ill.
- 20 Arena Civic Center, St. Paul, Minn.
- 22, 23 Cobo Arena, Detroit
- 24 Univ. of Ill. Assembly Center, Urbana, Ill.
- 25 Freedom Hall, Louisville, KY
- 26 Checkerdome, St. Louis
- 28 Municipal Auditorium, Kansas City, MO

- 29 Assembly Center, Tulsa
 - 30 Lloyd Noble Arena, Norman, Oklahoma
 - 31 Reunion Arena, Dallas
- NOV.
- 2, 3 Sam Houston Coliseum, Houston
 - 5 McNichols Arena, Denver
 - 8 Selland Arena, Fresno
 - 9 Oakland Coliseum, Oakland
 - 10, 11 The Forum, Los Angeles



WTG 19276

Includes the new single,
"Sweet Talker"/"Ain't Gonna Cry No More." WG 3 00
Produced by Martin "Basher" Birch for Sunburst Records and YOU!



MIRAGE
RECORDS
Distributed by Atlantic Records

How come Eddie Money's always givin' you the business?

Maybe it's just force of habit.

After a string of hits like "Baby Hold On," "Two Tickets To Paradise" and "Maybe I'm A Fool," he ain't about to let up.

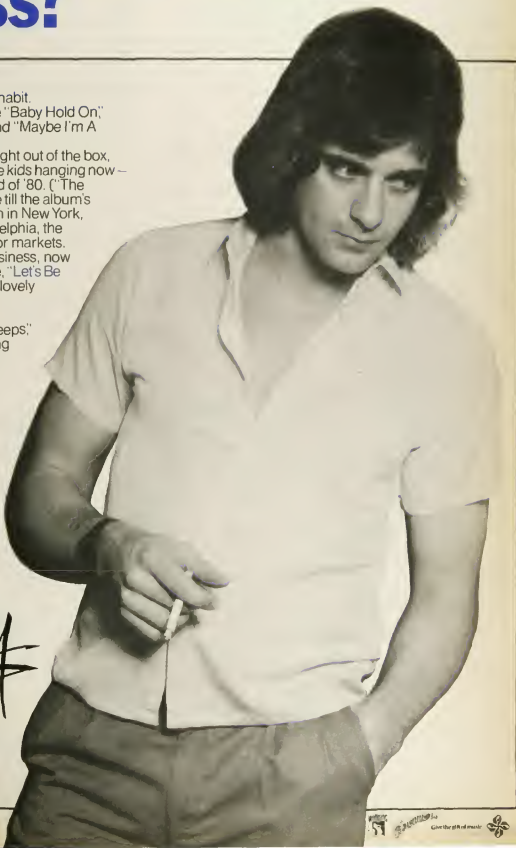
Eddie started touring right out of the box, and he's not about to leave the kids hanging now — he'll be on the road till the end of '80. ("The boss says I can't come home till the album's platinum.") He'll see you soon in New York, Atlanta, D.C., Boston, Philadelphia, the state of Texas and other major markets.

After giving you the business, now he's giving you the new single, "Let's Be Lovers Again." Featuring the lovely voice of Valerie Carter.

Go right to the top with Eddie Money. "Playing For Keeps," featuring "Trinidad," "Running Back," "The Wish" and the new single, "Let's Be Lovers Again." On Columbia Records and Tapes.



Eddie Money



Billboard *Top 40* Weekly Action

Playlist Top Add Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (9/24/80)

Top Add Ons-National

DAVID BOWIE—Scary Monsters (RCA)
DOBBIE BROTHERS—One Step Closer (WB)
SUPERTRAMP—Fame (A&M)
ROBERT PALMER—Chase (Island)

ADD ONS—The four key product adds at the radio stations listed are determined by station personnel.

TOP REQUESTS/AIRPLAY—The products registering the greatest listener requests and airplay as determined by station personnel.

BREAKOUTS—Billboard Chart debut summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADD ONS

DOBBIE BROTHERS—One Step Closer (WB)
SUPERTRAMP—Fame (A&M)
DAVID BOWIE—Scary Monsters (RCA)
ROBERT PALMER—Chase (Island)

* TOP REQUEST/AIRPLAY

ROLLING STONES—Emotional Rollercoaster (Atlantic)
QUEEN—The Game (Elektra)
PAI BEACH—Come On (Pony Records)
C&P—Paranoia (Dolby)

BREAKOUTS

JACKSON BROWNE—Hold Out (Ampex)
KEVIN KOLEY—Tearing at the Seams (Columbia)
BILL BROTHERS—One Step Closer (WB)
STEVE FORBES—Little Steve Out (Newman)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

Top Requests/Airplay-National

QUEEN—The Game (Elektra)
ROLLING STONES—Emotional Rollercoaster (Atlantic)
JACKSON BROWNE—Hold Out (Ampex)
C&P—Paranoia (Dolby)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

National Breakouts

ELVIS COSTELLO—Taking Liberties (Columbia)
JACK KOLEY—Tearing at the Seams (Columbia)
STEVE FORBES—Little Steve Out (Newman)
KENNY LOGGINS—Love (A&M)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

Southeast Region

TOP ADD ONS

DOBBIE BROTHERS—One Step Closer (WB)
ROBERT PALMER—Chase (Island)
DAVID BOWIE—Scary Monsters (RCA)
SUPERTRAMP—Fame (A&M)

* TOP REQUEST/AIRPLAY

QUEEN—The Game (Elektra)
ROLLING STONES—Emotional Rollercoaster (Atlantic)
JACKSON BROWNE—Hold Out (Ampex)
C&P—Paranoia (Dolby)

BREAKOUTS

STEVE FORBES—Little Steve Out (Newman)
S&P—What Planet (WB)
ELVIS COSTELLO—Taking Liberties (Columbia)
KAROL GAY—Love (A&M)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

Northeast Region

TOP ADD ONS

DAVID BOWIE—Scary Monsters (RCA)
DOBBIE BROTHERS—One Step Closer (WB)
ROBERT PALMER—Chase (Island)
SUPERTRAMP—Fame (A&M)

* TOP REQUEST/AIRPLAY

QUEEN—The Game (Elektra)
ROLLING STONES—Emotional Rollercoaster (Atlantic)
JACKSON BROWNE—Hold Out (Ampex)
C&P—Paranoia (Dolby)

BREAKOUTS

ELVIS COSTELLO—Taking Liberties (Columbia)
ROBERT PALMER—Chase (Island)
JACK KOLEY—Tearing at the Seams (Columbia)
STEVE FORBES—Little Steve Out (Newman)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

NEW/IN—See New (P. 10)

© Copyright 1979 Billboard Publications. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

JOHNNY RODRIGUEZ

Gypsy JE. 5102AT

**INCLUDING THE SINGLE, "NORTH OF THE BORDER."
ON EPIC RECORDS AND TAPES.**



Produced by [illegible] © 1992 Epic Records Inc. All rights reserved. TM & © 1992 CBS Inc. All rights reserved.

B.B.B.B.N. BEAM

MILWAUKEE — Bobbin Beam would probably laugh if somebody dubbed her the Grand Old Lady of Milwaukee's rock'n'roll airwaves. After all, she's still on the bright side of a 30 — mere 28. But for the past decade, Beam has been a leading figure on the city's radio scene, a business not usually noted for its job stability on the DJ front.

Now, as afternoon drive personality and music director for WLPX-FM, Beam can look back on those years without too much rolling of the eyes. But there were most likely moments then—handling graveyard shifts for the long dead WLPX-FM when she must have wondered if being a teenage rock'n'roll junkie was really the route to happiness in Beethoven.

Building a following was grim in those days, but it beat being the lead singer for groups whose names she can't even remember. For Beam, she's satisfied to be part of a team that has changed the teenage-geekies. "The other neighborhood radio rockers. It's been that way since WLPX hit the airwaves in 1977. The station scored a 72.3 share overall in the latest of the Arbitron while Beam won an 8.4 audience share.

In addition to her music director duties, she still handles afternoon drive—her mellow, throaty voice being a fine counterpoint to some of the best superstar sounds in Southwest Wisconsin.



Sharing Success: WLPX-FM DJ and music director Bobbin Beam gives station promotion director Bernie Lucas a hug after the two worked on a successful promotion.

Next came a four-year stint at WQW-FM when she was midday jock until December 1977, as well as being music director and program director. By then, she had a following that rivaled any on-air personality in town.

"I enjoyed the DJ position. At the time it was better for me. Yet even before doing that, I was handling all the music research on the station," she says. "But I was sort of ready to move on and try something new."

Then she got a call from Tom Daniels, program director for WLPX, which was then being or-

flow and emotion, with more personality incorporated into a show. Beam says she has a lot of freedom working with her particular format broadly based on the design developed by Lee Abrams. However, she can also do original material to the Milwaukee market, playing cuts that might not be as hot nationally but are going over well in the city.

"Tom Daniels puts a lot of trust in my judgment," she stresses. "His door is always open if we have to talk something over."

"As far as musical choices, I trust my gut. I see what the market will accept in the form of our particular demographic. I look at the East and West Coasts where a lot of trends start, but they don't hold out there as long as here," she says. "The audience here is extremely loyal." Beam says pointing out that Super Tramp broke out of the Milwaukee market and retains a massive following. The local rockers like Led Zeppelin and Pink Floyd.

Beam sees such performers as Ricky Lee Jones as the "megastars of the '80s," with a growing popularity for Jon Bon Jovi and Bob Seger. She also predicts a return to the heroes and heroines of the old days. "We're already playing their music more," Jans Joplin, Jimi Hendrix, the Doors. It's starting all over kind of a reflective lifestyle," she adds.

Personally, she rates the Beatles, Stones, Led Zeppelin and the Doors as having all the elements for success. "They've got the music, the personality, physical appearance and charisma that's so necessary," she says.

Beam is a close friend of Ann Wilson of Heart and recently wrote a song in her honor, submitting it to the American Song Festival contest. "I sent Ann the lyrics and it really blew her away. I think she gives a lot of herself in terms of friendship and we have a lot of good talks together."

Stars always find a good interview spot on Beam's afternoon show. "I can see how their job is really difficult, being shuttled around like a piece of meat. They might arrive really grumpy and sometimes during a show can be extremely frustrating when we're live on the air. But I try to get them to relax and it usually works," REO Speedwagon, the Wilsons, Foreigner and Van Halen have been some of her favorite personalities.

Beam does a lot of personal appearances, such as handing stints at the WLPX booth at Milwaukee's Summerfest and at area centers. "I like to get the best and see good reaction to my job," she says. "It helps me in my job," she says.

"I really love being on the radio, though, but eventually I'd like to get into station management. I know I can't be a rock'n'roll DJ the rest of my life," she says.

"I love this market and have a lot of friends here so I think I'll stick around Milwaukee. I tend to feel good about it. We're doing well," says Beam. She often brings her five-year-old daughter, Michelle, with her to concerts. "She knows all the songs on the radio," says Beam's husband, Peter Krueger, a lithographer, printer in Milwaukee.

So far, Milwaukee's "Big Mama" of radio is content at WLPX and is looking forward to "some really good things coming down the line." In addition, she has an on-air championship of rock weekend pegged for the autumn rating battle, with a battle of the superstars. Beam says she will get to see her favorites—between the Stones, Beatles and others.

Summerfest Time: Bobbin Beam takes a turn at WLPX's booth at Milwaukee's Summerfest, one of many personal appearances she makes.

"Rock and roll was a religion for me," she recalls, smiling from behind a desk awash with papers, albums and autographed photos of rock friends. A huge poster of Heart and a bulletin board crammed with such memorable notes frame her head.

"I was in love with radio. I could even pull in KAAV-AM from Little Rock when I lip in. Definitely true," Beam says. Then one day in school, she was transcribing an English lesson on a tape when her friends convinced her to make a demo because they thought she had such a great voice.

For a lark, she sent the tape to Steve Stevens, then program director at WZLW, Milwaukee's top progressive station in those days. "I was on the 102.1 move where they said, 'I'm gonna give you a break, kid,'" she laughs. They did and she landed a job with the station. Remaining there from April 1973 to March 1974, she handled DJ and the news director's jobs before moving on.

Only 28, She Is Music Director And DJ On Milwaukee WLPX-FM

By MARTIN HINTZ

WRVR-FM's Switch From Jazz Protested

Continued from page 16

time and work for it." He then introduced Kris Glen, the lawyer who successfully fought for the restoration of WNCN's format.

She said the newly organized Citizens To Save Jazz On WRVR would challenge WRVR's license before the FCC when it comes up for renewal early next year and she assured the crowd, "Nycom does not own 106.7. We do."

Recalling her involvement in the struggle against the previous owner of WRVR to shift the station into an r&b format, she noted, "Sonderling from the audience donated a pair. The group opposed by Lubiano's 'Moment's Notice,' which Fortune noted was 'very appropriate'."

Other performers included Lemmy, Willie C. Star, James Moody, who did not play, but sang, "Moody's Mood For Love," Ralph MacDonald and Leon Thomas. A collection was taken up midway through the proceedings. This and "Sax Jazz Radio" buttons netted \$2,509.

RKO Beams Shows

Continued from page 1

tion. It expects to have 850 stations on line by the third quarter of 1981. Mutual has 900 affiliates.

National Public Radio, the government-supported public radio station, actually kicked off the satellite race last fall with a handful of stations on its service. NPR now links together 200 affiliates by satellite.

ABC and NBC, which have both substantially expanded their network music specials in the past year, are both not yet beyond the planning stage of satellites.

John Axten, director of planning for the ABC network, notes he is "waiting for proposals" from such potential suppliers as RCA, American Satellite and Western Union-Cablecast Microwave. "We had hoped to have bids in by this month," he says, but these are behind schedule.

NBC is working toward an operational system by 1982. NBC executive vice president for network radio, Chuck Resnick, notes, "We've had six meetings this month with various vendors and suppliers to define what we need. We're putting it all together a budget and timetable. We have to determine the participation of our affiliates. Will they own or lease receiving dishes?"

Plans for RKO's "Night-Time America" are not yet set. RKO director of programming Jo Inzerante notes the program will be hosted by "the well known TBA" to be chosen later.

But the program is designed as a "self-contained, personality hosted, five-hour music program designed for a broad young adult appeal in its own right, independent of music and entertainment aspects," she says.

The program incorporates pre-taped or live interviews with personalities and contemporary music selections. Taking note of the current country music explosion in radio, she adds that crossover country will be included. Interactive characterizes the music mix as "hot contemporary youth." The sound is expected to be "a mix of the old and the new."

The show will also include "appropriate 'Lifesound' features," which will be "integrated into the mix to be a 'show,' she explained. "Lifesound" is a 90-second reports which include record, tele-

vision and movie reviews as well as coverage of contemporary concerns and problems.

The program will also provide other programming vignettes such as "What's Hot And What's Ever Happened To..." and "What's Hot Where?" as well as a comedy element.

And the program will include a once-a-week countdown of top 10 recordings, which stations can rerun as weekend programming. RKO Network vice president and general manager Tom Burchill calls the new service "the answer to a lot of station problems."

It may indeed be the answer to station managers' prayers, but it could also mean the end of some jobs for overnight jocks. Burchill notes that the overnight spot is often the toughest for a station to keep filled as the hours contribute to a higher turnover than jocks who work shorter daytime hours.

Success of the show could also mean that RKO and other networks might get into live programming networking, which could not only spell the end to more jocks employment, but would cut into a domain at automated stations. Among them, Drake-Chenault, Bonneville Broadcast Consultants, FM-100 Plan and Schulte Radio Productions.

Musikworks Takes Nashville As Home

NASHVILLE — The Musikworks, a radio programming syndication firm, has moved its headquarters from Indianapolis to Nashville in an effort to base itself more closely in the country music community.

Musikworks, founded in 1977 by Bill Robinson, its president and general manager, is directed at total programming for country and pop adult formats. Musikworks utilizes the unique talents of Chicago's Tom Drake-Chenault, Bonneville Broadcast Consultants, FM-100 Plan and Schulte Radio Productions.

Musikworks, founded in 1977 by Bill Robinson, its president and general manager, is directed at total programming for country and pop adult formats. Musikworks utilizes the unique talents of Chicago's Tom Drake-Chenault, Bonneville Broadcast Consultants, FM-100 Plan and Schulte Radio Productions.

Musikworks, founded in 1977 by Bill Robinson, its president and general manager, is directed at total programming for country and pop adult formats. Musikworks utilizes the unique talents of Chicago's Tom Drake-Chenault, Bonneville Broadcast Consultants, FM-100 Plan and Schulte Radio Productions.

Musikworks, founded in 1977 by Bill Robinson, its president and general manager, is directed at total programming for country and pop adult formats. Musikworks utilizes the unique talents of Chicago's Tom Drake-Chenault, Bonneville Broadcast Consultants, FM-100 Plan and Schulte Radio Productions.

AMERICA'S GREATEST
ROCK 'N' ROLL BAND

The Beach Boys

B. 22 THE COLISEUM
FORT WAYNE, IND.

B. 23 JOE LOUIS ARENA
DETROIT, MICH.

B. 24 WINGS STADIUM
KALAMAZOO, MICH.

B. 20 HARTFORD CIVIC ARENA
HARTFORD, CT.

B. 18 THE SPECTRUM
PHILADELPHIA, PA.

B. 19 KENEN STADIUM
CHAPEL HILL, N.C.

B. 22 SAGINAW CIVIC CENTER
SAGINAW, MICH.

B. 25 THE AUDITORIUM
BUFFALO, N.Y.

B. 26 ADMIRAL HALSEY AUDITORIUM
ANNAPOLIS, MD.

JUNE 9 & 10 WIMBLEY ARENA
LONDON, ENGLAND

JULY 25 RUSHMORE PLAZA
CIVIC CENTER
RAPID CITY, S.D.

JULY 26 THE ARENA
BISMARCK, N.D.

JULY 27 DULUTH CIVIC CENTER
DULUTH, MINN.

JULY 29 OMAHA ARENA
OMAHA, NEB.

JULY 31 WISCONSIN STATE FAIR
MILWAUKEE, WIS.

AUG. 1, 2, 3 PINE KNOB
CHARLESTON, MICH.

AUG. 7 IOWA STATE FAIR
IOWA, MICH.

SOLD OUT

Agent:
Dennis Arfa
HRA Entertainment Corp.
14 East 60th St.
New York, N.Y. 10022
(212) 751-8920

WASHINGTON, D.C.
JULY 4TH, 1980

Direction:
Jerry Schilling
Jerry Schilling Management
10880 Wilshire Boulevard
Los Angeles, CA 90024
(213) 475-0361

Record Breaking Year Despite Increased Concert Competition

By AL SENIA

TEMPE, Ariz. Despite the spectre of heightened competition, Arizona State Univ.'s concert program appears headed for another record-breaking year.

Eight major artists either have appeared or are booked into two venues on the on the school's campus. Minnam Boegel, director of the 14,500-seat Univ. Activities Center and 3,000-seat Gammage Center for the Performing Arts, predicts the campus concert program will gross \$1 million this season.

"We think it's realistic," says Boegel. She expects to book at least 15 major acts before the new season ends next June.

Last fiscal year, the concert program on the 35,000-student campus grossed \$750,000.

The Who opened the new season June 30. John Denver followed July 19. George Benson Aug. 14. Yes was due to perform Wednesday (1) and Kenny Rogers Friday (3). Upcoming performers include the Doobie Bros. Oct. 19, the Commodores Oct. 24 and Bruce Springsteen Nov. 5.

The continued growth of the university's program is remarkable, given the rise of competing programs at nearby Compton Terrace (to the west) and the Mesa Community Amphitheatre (to the east). The Denver-based Flyents Presents operates Compton, and long-time

Phoenix promoter Doug Clark has established his first season series in Mesa. Both are outdoor venues.

The competition fails to sway Boegel, who realizes she has a lock on possibly the most lucrative Arizona market for concerts: the university.

She says the new competition is healthy because it has sparked renewed interest in the Phoenix concert scene.

"Compton is oriented toward a particular market segment," she says. "It doesn't seem to be affecting us any. We may have a fewer number of shows, but we still get the big shows, she claims.

"More facilities means there's more going on (musically). There's room for everyone as long as everyone isn't expecting 10,000 people at each show."

Boegel notes that many artists prefer to play indoor venues. And the school has two of the best in the Phoenix market, Gammage Center, an acoustically perfect showcase designed by Frank Lloyd Wright and the Activities Center, a large, reserved seat theatre-in-the-round.

"It gives us a little more flexibility," says Boegel. "There were at least three artists we would have pegged as good Activity Center shows. They wanted an auditorium

environment and not the arena, so they booked into Gammage."

She sees the new season being dominated by MOR acts.

"We can never get enough of those for our audience. John Denver, Judy Collins, Kenny Loggins, Chuck Mangione. There's just never enough."

Although hard rock draws the largest student crowd, the MOR acts draw well from the university community and east Phoenix suburbs.

(Continued on page 36)



Berry Honored: Chuck Berry, left, makes history as he receives tour citations of excellence from BMI at the grand reopening of Nashville's Exit/In. Center, congratulating Berry are, from the left: Frances Preston, BMI vice president, Nashville division; Dick Bryant, director of performing rights relations; and Russ Sanjek, BMI vice president.

Nashville Welcomes Back Exit/In With High Style

By KIP KIRBY

NASHVILLE—It was almost like old times: the Exit/In was back and roaring.

Except that this new Exit/In sports a \$400,000 facade, capacity crowds that didn't diminish until closing time and enough celebrities in the audience to start a second performance offstage.

It was apparent from the jammed-packed industry guests who flocked to see the remodeled night spot that the Exit/In's presence has been sorely

missed in this community, and the club was welcomed back in high style last week.

The night before the Exit's official opening, BMI's Nashville staff hosted a gala invitation-only celebration for the music community capped by the on-stage performance of Chuck Berry.

An SRO crowd of 350 people sat shoulder to shoulder in the newly-designed pew style seating at both

(Continued on page 38)

Providence Club Bowed

PROVIDENCE—The Center Stage, which opened Sept. 18, at the newest showcase club in this area.

The club, which has a capacity for 600 as a concert venue, is owned by Gianni Raimone, Frank Amadio and Marvin Lerman. Acts that already have played the club include Stanley Turrentine, George Jones, Sals Level and the Dixie Dregs. Acts set to appear include Livingston Taylor, Wilson Pickett, Ultravox, Eddie Money, B. B. King, Spyro Gyra and Split Enz.

Lerman is in charge of the entertainment and books the shows at the club with Richard Zimmer. He compares the venue to the Bottom Line in New York as a place where a variety of contemporary rock, new wave,

jazz and country acts can play. What is unusual about the club is that in addition to the main room, there is an adjacent lounge, capacity about 200, which features dancing.

Admission to the showcase room ranges from \$3.50 to \$10, depending on the act, while admission to the lounge is free, so patrons can enjoy the lounge before or after shows, or not even go to the show at all. The club is open seven days a week.

Acts playing the venue do one or two shows, depending on their draw. They work on a guarantee, says Lerman. The showcase room has three tiers and is "acoustically perfect," the owners claim. The venue also is a national Ticketron outlet.

3 Die Outside Sports Arena Show

LOS ANGELES—While a capacity crowd of 15,600 listened to five soul groups—the Fat-Band Band, Con Funk Shun, Cameo, Change, and Kurtis Blow—inside the Sports Arena here Sunday (21) evening, three men met their deaths outside.

The police are still not sure why Donald L. Kelly, 25, Bryant Robinson, 19, and Emil Overstreet, 18, all of Los Angeles, were killed, but they do have some ideas.

Homicide Detective John Hopkins believes that Kelly and Robinson may have shot each other. Apparently, Kelly, along with several hundred other people who arrived at the Sports Arena with hopes of purchasing tickets to the sold-out show, was unable to do so.

When he returned to his car and discovered it had been broken into,

he confronted a group that included Robinson about it and the two shot it out. Their bodies were discovered by officers Craig Setzler and Robert Platt around 9:15 p.m. in one of the Arena's parking lots.

Nearly three hours later Overstreet was stabbed to death as he left the arena. Although the police are not certain, they think that Overstreet may have been killed because he refused to show cops with two men who approached him.

Five men were arrested for questioning in connection with the Kelly and Robinson killings. There are no suspects in the Overstreet case.

More than 115 policemen from all over the city and several foreigners were called to the Arena to try to maintain order.

The show was promoted by Dick Griffey and Alan Hamon.



This is a motel, inside a Chinese restaurant. Both are thriving in Los Angeles.

Unravel this mystery Nov. 15, when Billboard publishes its special salute to the Bicentennial, "Los Angeles: The International Music/Entertainment Capital."

L.A. scene, don't miss this opportunity to tell Billboard's international readership about it. Call your sales representative today.

Advertising deadline: Oct. 10

Don't be a no-tell, or even a no-show. If your business is a part of the

Billboard.

Survey For Week Ending 9/21/80

Top Boxoffice™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced without written permission, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without written permission of the publisher.

ARTIST - Promoter, Facility, Dates
DOLLARS \$100,000 PERFORMANCES

Arenas (\$6,000 To 20,000)				
ARTIST - Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts	
1 KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR—Concerts West, Civic Center, Pittsburgh, Pa. Sept. 20 (2)	28,693	\$12 \$0 \$15 \$0	\$415,040	
2 KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR—Concerts West, Joe Louis Arena, Detroit, Mich. Sept. 21	20,013	\$12 \$0 \$15 \$0	\$290,571*	
3 BOB SEGER/BAPOGA—Electric Factory Concerts, The Spectrum, Philadelphia, Pa. Sept. 20, 21 (2)	27,321	\$9 \$0 \$11 \$0	\$275,642*	
4 KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR—Concerts West, The Hartford Civic Center, Hartford, Conn. Sept. 17	14,563	\$12 \$0 \$15 \$0	\$212,895*	
5 KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR—Concerts West, Memorial Auditorium, N.Y. Sept. 19	13,442	\$12 \$0 \$15 \$0	\$195,297*	
6 KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR—Concerts West, Civic Center, Providence, R.I. Sept. 18	12,866	\$12 \$0 \$15 \$0	\$182,432*	
7 JACKSON BROWNE—Pace/Concerts West—The Summit, Houston, Tx. Sept. 20	14,279	\$10 \$15 \$11 \$15	\$156,912	
8 QUEEN/DAMOTA—Brass Ring Productions, Joe Louis Arena, Detroit, Mich. Sept. 20	15,599	\$7 \$0 \$10 \$0	\$152,955*	
9 BLACK SABBATH/BLUE OYSTER CULT/NOT—Ode Co., Boston Garden, Boston, Mass. Sept. 20	13,660	\$10 \$0 \$11 \$0	\$152,732*	
10 JACKSON BROWNE—Concerts West, Special Events Center, Austin, Tx. Sept. 19	15,456	\$7 \$0 \$9 \$0	\$133,438	
11 QUEEN/DAMOTA—Schae Productions, St. Paul Civic Center Arena St. Paul, Minn. Sept. 14	13,900	\$8 \$7 \$9 \$0	\$133,000	
12 KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR—Concerts West, War Memorial, Rochester, N.Y. Sept. 18	9,158	\$12 \$0 \$15 \$0	\$132,745*	
13 JACKSON BROWNE—Concerts West, The Maynard, Oklahoma City, Okla. Sept. 17	11,254	\$9 \$0 \$10 \$0	\$106,407	
14 COMMODORES/S.O.S. BAND/TOM BROWN—Frank J. Russo/Concerts West, Providence Civic Center, Providence, R.I. Sept. 18	11,586	\$8 \$0 \$9 \$0	\$104,832*	
15 BLUE OYSTER CULT/BLACK SABBATH—Cross Country P.L.R.—New Haven Coliseum, New Haven, Conn. Sept. 19	9,942	\$8 \$0 \$10 \$0	\$100,601	
16 GEORGE BENSON—Pace Concerts, The Summit, Houston, Tx. Sept. 19	8,778	\$6 \$5 \$10 \$5	\$85,825	
17 BUSHY SALON—Fantasma Productions, Lakeland Civic Center, Lakeland, Fla. Sept. 20	10,080	\$8 \$9	\$84,600*	
18 QUEEN/DAMOTA—Brass Ring Productions, Hilton Coliseum, Ames, Ia. Sept. 18	9,215	\$8 \$0 \$9 \$0	\$84,143	
19 COMMODORES/CAMEL/PATMACK—Concerts West/George Woods, The Spectrum, Philadelphia, Pa. Sept. 16	8,776	\$8 \$0 \$10 \$0	\$78,296*	
20 BLUE OYSTER CULT/BLACK SABBATH/NOT—Frank J. Russo, Springfield Civic Center, Springfield, Mass. Sept. 21	7,232	\$9 \$0 \$10 \$0	\$73,695	
21 QUEEN/DAMOTA—Contemporary Concerts, The Chevrolet Civic Center, St. Louis, Mo. Sept. 17	6,667	\$8 \$0 \$9 \$0	\$61,295	
22 VAN HALEN/THE CATS—Avalon Attractions, The Seifert Arena, Fresno, Ca. Sept. 18	7,030	\$8 \$75	\$61,161*	

Auditoriums (Under 6,000)

1 DIANA ROSS—Frank J. Russo, Ocean State Theatre, Providence, R.I. Sept. 18 (2)	19,200	\$15 \$0 \$17 \$0	\$265,640*
2 BEATLEMANIA—Frank J. Russo, Worcester Performing Arts Center, Worcester, Mass. Sept. 18 (2)	7,865	\$10 \$0 \$12 \$0	\$90,173
3 PAUL SIMON—Bill Graham Presents, San Francisco Civic Center, San Francisco, Ca. Sept. 17	6,129	\$10 \$0 \$12 \$0	\$75,288*
4 DIORNE WARRICK/ARSENIO HALL—Tara Productions, Avery Fisher Hall, New York, N.Y. Sept. 21	2,700	\$20 \$0 \$25 \$0	\$44,000*
5 AL JARREAU/DAVID SANDOWN—Randy McElrath, Performing Arts Center, Milwaukee, Wisc. Sept. 17 (2)	3,742	\$8 \$0 \$10 \$0	\$36,443
6 THE KINKS/JOHN COUGAR—Contemporary Productions/New West, Memorial Hall, Kansas City, Kansas, Sept. 19	3,283	\$9 \$0	\$30,590*
7 AC/DC/TROUPE—Contemporary Productions, Kiel Opera House, St. Louis, Mo. Sept. 18	3,519	\$8 \$0 \$9 \$0	\$30,367*
8 GAMA W/ROBYN MONTROSE/MISTRESS—Bill Graham Presents, San Jose Civic, San Jose, Ca. Sept. 18	3,200	\$8 \$0 \$10 \$0	\$27,700*
9 THE KINKS/JOHN COUGAR—Contemporary Productions, Kiel Opera House, St. Louis, Mo. Sept. 20	2,782	\$8 \$0 \$9 \$0	\$24,043
10 AL JARREAU/DAVID SANDOWN—O Sutherland, The Palace Theatre, Columbus, Oh. Sept. 21	2,605	\$8 \$0 \$9 \$0	\$23,474
11 AL DI MEOLA—John Bauer Concerts, Paramount Theatre, Seattle, Wa. Sept. 20	2,916	\$8 \$0 \$9 \$0	\$23,333
12 ROSSIGNOL COLLINS/MARCO HENRY PAUL BAND—Contemporary Productions/New West, The Lloyd West Center, Norman, Okla. Sept. 19	2,600	\$8 \$9	\$22,100
13 PRETENDERS/THE ENGLISH BEAT—Cross Country P.L.R., Woodbury Hall at Yale, New Haven, Conn. Sept. 21	2,500	\$8 \$0	\$21,250*
14 AL JARREAU/BEN SIDOR—Knoth, Oscar Mayer Civic Center, Madison, Wisc. Sept. 19	2,116	\$7 \$0 \$8 \$0	\$16,590
15 AL DI MEOLA—John Bauer Concerts, Paramount Theatre, Portland, Oreg. Sept. 18	1,637	\$8 \$0 \$9 \$0	\$14,704

PAUL SIMON

Amphitheatre, Universal City, Calif.
Tickets: \$12 \$0, \$10 \$0

It was head-bashing hell with the best of Simon's three performances here Sept. 20 as the singer/songwriter delivered an impressive two-hour, 21-song set that captured the essence of his output since the breakup of Simon & Garfunkel.

Even though Simon's vocals were occasionally off key and his neuroses (which he admitted to) was noticeably apparent, so what, the show was well-paced, musical support was nothing less than dazzling and the song selection tested the audience's hunger for the best of Simon's incredible catalog of material.

The still boyish-looking Simon opened the set with the playful "Me And You And The Sun" and then changed pace with the melancholy "Still Crazy After All These Years" that featured a tasty sax solo by George Young.

Simon performed "Late In The Evening," his hit single from "One Trick Pony" easily in the show, with the dynamic horn section pumping enough life into it to make it one of the evening's most outstanding songs.

Talent Talent In Action

After about the seventh song, Simon was coaxed by the audience into breaking his silence. It was not with any shouting, it was Simon's lack of personality.

But after breaking the ice with some humorous banter, Simon's neuroses seemed to be exorcised and for the remainder of the show he was more relaxed and at ease with the audience.

Simon concluded the first half of the show with "50 Ways To Leave Your Lover" and the funky "Ace In The Hole" from the "One Trick Pony" album, a song that came across better live (as did most of the new material) than on record.

The energy level after the brief intermission was significantly higher, aided in part by the Jesse Davis singers, whose gospel wailing gave new interpretations to "Loves Me Like A Rock," "Bridge Over Troubled Water" and "Gone At Last."

Perhaps the most intimate and special part of the show was at the very end during Simon's second encore, when he played by himself, acoustic guitar in hand, for crowd-pleasing songs.

dances of "Mrs. Robinson," "The Boxer" and "Scars On My Soul."

Simon appeared genuinely overwhelmed by the crowd's standing applause. He could have played for another hour and no one would have left.

Simon, who played electric guitar most of the night, received standing ovations from his "One Trick Pony" band which included Eric Gale, guitar, Tony Levin, bass, Richard Tee, key boards, Steve Gadd, drums, and a powerful horn section.

It was a welcomed return for one of popular music's most enduring writer-performers.

ED HARRISON

COMMODORES BOB MARLEY KURTIS BLOW

Madison Square Garden, New York
Tickets: \$12 \$0, \$10 \$0

Both the Commodores and Bob Marley have demonstrated an ability to sellout the Garden, so putting them on the same bill guaranteed two virtually sold performances Sept. 19 and 20.

(Continued on page 47)

ROLLER MAN

ONE OF THE MOST ORIGINAL AND VISUAL ACTS IN ROCK. SINGING LEAD, PLAYING LEAD GUITAR WHILE ROCKIN' ON ROLLER SKATES. ALL ORIGINAL SONGS THAT HAVE THE LICKS THAT HITS ARE MADE OF.



ROLLER MAN

(Rock 'N' Roll on Roller Skates)

Ooh GIRL

LOVE ME TWO TIMES
DISCO AWAY

(It's Got To Be A Brighter Day)

I GIVE YOU MONEY

SEND THE NIGHT TOGETHER

FIRE DESIRE

Copyright 1980

Seeks Agent
Music Lawyer
Label

Video tape available
35 Songs Previously
Published ASCAP

(213) 993-3529

Constructive Talk Highlights '80 Talent Forum

By ROMAN KOZAK

The myriad problems confronting the live talent industry were aired, and some solutions were sug-

ships—so important in this business—to be established. And there was entertainment, provided by the Bus Boys, Carolyn Mas, Huey Lewis

& the News, Alabama, Point Blank and Love Affair. Gallagher hosted the awards dinner.

Mostly, though, it was business. There were sessions on promotions, on creating the big, sellout dates, on how the various participants in the talent business inter-act with each other and how to keep down costs. There were large general sessions and smaller seminars and luncheons, where the entire spectrum of the industry's problems could be aired. And there are enough of those.

There is a recession going on. The kids can't afford high ticket prices and big stadium shows. Also they don't want some of the old and new acts that are being foisted on them by record companies, agents, attorneys and managers, who may

know each other (too well) but don't know the local markets. Meanwhile, the successful acts are making crazy demands, but that may be because they have been on the road for too long, playing too many dates.

At the same time costs are going through the roof. The major venues want too much in rentals and too much of a split in merchandise sales, while grates hawk T-shirts outside with impunity. Sound and lights cost too much. Radio is not doing its share. Black and white promoters are having problems. Record company support is virtually dead. And the industry has bad p.r.

But all is not bleak. There were definite solutions suggested at the Forum. The club scene is flourishing. Small halls are also available.



Ted Nugent chats with conference attendees following his keynote speech.



Promoter Ron Delsener quips while introducing Andrew Stein, a keynote speaker.



Andrew Stein, Manhattan Borough president, delivers a strong keynote speech.



Corinne Carpenter asks question of panelists.



Sparkie Martin expresses his concerns to Forum panelists.



Bill Golden, left, of the Oak Ridge Boys, talks to Tony Moreno about *Billboard En Espanol*.



Bob Myrowitz and Perry Cooper converse at Billboard's cocktail party.



Jean Williams, director of the Talent Forum, welcomes conference attendees.



Ed Rubin of Magna Artists, left, heads a table at a one-on-one luncheon.



Mary Beth Medley, a panel moderator, explains her session to the conventioners.

Equipment can be rented locally. Film crossovers can be exploited. Radio and in-store appearances by artists can boost ticket sales. There is a large international market that can be used wisely, as well as regional American markets. Promoters can create their own packages. And commercials can be used. It doesn't hurt Debra Harry's recognition factor to be selling wigs.

Keynoters Ted Nugent and Andrew Stein, Manhattan Borough president, also offered some help. Nugent suggested that record com-

panies get on the road with their acts, and teach them how to promote better. Stein promised support from his office to the live talent industry which is so important in bringing the city tourist money.

And there were calls for better communication and cooperation. "I hate to be morbid," Frank Barcelona, president of Premier Talent, told one seminar, "but I was happy about the recession, and what it has done to the industry. In light of the new reality we have to cooperate to survive."



Bill Washington of Dimensions Unlimited, second from right, stays on to answer questions after the session breaks.



Elektra/Asylum's Jerry Sharrill, center, answers questions at a one-on-one luncheon.



Premier Talent's Frank Barcelona, window, asks question of panelists at a Forum workshop.

Seminar Asks 'Where Are We? Where Are We Going?'



Moderator Frank Barsalona, Premier Talent.



Panelist Jim Rissmiller, Wolf & Rissmiller.



Panelist Lorin F. Smith, Meadowlands.



Panelist Mel Karmazin, WNEW-FM.

Panelist Wayne Forte, William Morris.

By GEORGE KOPP

The high cost of arena rentals and the difficulties of putting together a solid package dominated the lively discussion at the Talent seminar entitled "Where Are We? Where Are We Going From Here?"

The seminar, chaired by Premier Talent's Frank Barsalona, presented a varied panel of experts from the ranks of promoters, agents, managers, record companies and building managers. On hand were Al DeMarmo of Epic Records, Wayne Forte of William Morris, Journey manager Herbie Herbert, WNEW-FM program director Mel Karmazin, promoter Jim Rissmiller, and Lorin Smith, manager of the Meadowlands complex in New Jersey.

In his opening remarks, Barsalona recognized that conferences are traditionally places to talk about cooperation, but that the good intentions were usually swept aside in the normal course of doing business. "The current economic situation would allow that practice be hoped."

"I hate to be morbid," Barsalona told the gathering, "but I was happy about the recession and what it has done for the industry. In light of the new reality we have to cooperate to survive."

Clearly the economy was foremost in the minds of the participants and observers, who repeatedly drilled the panelists on ways to bring down the high cost of touring. The skyrocketing expenses most frequently cited: sound and light companies, stagehands and above all, building rents. Predictably, Lorin Smith found himself in the hot seat more often than the other panelists.

Smith pointed out that building managers have pressures from municipalities and can't afford to take risks, such as lowered security, which might also keep down costs. He acknowledged, however, that over the course of a year live entertainment contributed more profit than the Meadowlands than did sporting events, including Giants football and Cosmos soccer.

Expenses are not only high, complained Jim Rissmiller, they are unpredictable as well. "I spend more hours on the phone going over expenses," he said, "and they still never come out. Promoters can't negotiate from a position of strength. The building managers know that in most circumstances the act will play no matter what the charges."

Advertising rates on radio have increased along with other expenses. The promoters complained that radio station policies give them far less flexibility than they used to have. In response, WNEW's Karmazin explained that in order to maintain profits, there had only



Panelist Al DeMarmo, Epic Records.



Panelist Herbie Herbert, artist manager.

two choices—to increase the number of commercials or to raise the advertising rates.

He also said he was shortsighted of station managers to change formats every time ratings slipped, because it takes time for a station to build an identity.

Another sore point among the promoters is that the merchandising of T-shirts and other souvenirs has become less and less of a profit source due to the percentages taken by the venue, put as high as 40% in some cases. Said Journey manager Herbert, "I have no objection to paying a fair share to 'union' vendors, but if I'm paying a building so much in rent, I have to ask the question why I should pay anything extra from my merchandising."

In response, Lorin Smith suggested that the charges on merchandising were far because "a kid spends \$10 on a T-shirt that means he's got \$10 less to spend on hot dogs and soda."

Comments from the floor were angry at times. Promoter Bill Graham wanted to know "when promoters would be able to share in the mysteries of power," and particularly when they would be influential in assembling a package.

He said that promoters were left out in the cold as agents and record companies made deals to get their groups on a bill, even though the inclusion of a certain group would hurt sales. Local promoters, he said, understood their markets better than agents and label executives.

Panelists Jim Rissmiller agreed, and added that there was no evidence that a tour with a headliner group would necessarily help launch the career of a new act.

Monarch Entertainment's John Scher said local promoters deserved better deals from building managers and radio stations because of the bulk of business they did over the course of a year. "It's wrong that I pay the same rates and do 30 shows as a guy who comes in and does one," Scher said.

In spite of the discord Barsalona said that the industry should unite for political reasons. "Artists are political pawns," he stated. As an example he cited a recent bill in

New York State designed to improve concert safety.

Because the bill applied only to

concerts and not to other large gatherings such as sporting events he said that the music industry was being singled out, "even though there are more injuries to fans at sports events than to audiences at concerts." Barsalona suggested the industry "get a lobbyist."

Barsalona also had angry words for Jerry Weintraub, calling the entrepreneur a "cancer on the industry." Weintraub's practice of leapfrogging over local promoters to put his top name acts in venues, Barsalona said, had a stifling effect on the development of new talent and hurt the entire business.

He also lashed out at Robert Shigwood Productions. "The people in this room lost money on the Bee

Gees for five years. As soon as they became big Shigwood brings in Weintraub to do the tour."

Other areas of concern included home taping. Al DeMarmo stated that the poor quality of prerecorded cassettes was a problem that the labels were addressing. He also felt that the chances for a levy on blank tape to compensate for lost royalties were slim. In general DeMarmo felt there were signs of an upturn in the industry.

Wayne Forte of the William Morris agency believed that many of the problems expressed at the seminar could be solved if the lines of communication between the various sectors of the industry were improved.

Partners Or Adversaries? It's A Subject That Breeds Dispute

'Team Effort' Often Is Rarity Among Artists, Others

By IRV LICHMAN

At its best, the relationship among artists, labels, booking agents, managers, promoters, attorneys and facility owners should represent a "team effort," yet it's most often a delicate balance of interests.

All elements of a performer's career were represented at the Billboard Talent Forum on a "partners or adversaries" theme, chaired by Styx manager Derek Sutton of Stardust Enterprises.

The panelists included former Kiss member Peter Dinklage, now a



Moderator Derek Sutton, Stardust Enterprises.

solo; Epic Records Don Demysey, business consultant Marshall Gelfand; manager Ken Kragen; night club owner Hank LoConti of Agora Inc.; Bob Rager of Warner Bros. Records; manager Butch Stone; Jack Beckman of the Reunion Arena in Dallas; Scott Muni of WNEW-FM New York; promoter Wayne Nederlander; attorney David Braun; facility owner Jack Nicholson and Premier agent Jane Geraghty.

Epic's Demysey said he was "concerned" about labels and their (Continued on page 46)



Panelist Jack Beckman, Reunion Arena.



Panelist Butch Stone, artist manager.



Panelist Scott Muni, WNEW-FM.



Panelist Wayne Nederlander, Nederlander organization.



Panelist Jane Geraghty, Premier Talent.



Panelist Marshall Gelfand, business consultant.

Escalating Costs Painful Headache Of 1980

The opening sessions of the Talent Forum were well suited for reflection. In a series of nine concurrent discussions under the general heading "The Talent Industry Takes A Look At Itself," industry veterans and newcomers wrestled with general and specific problems vexing the industry.

Escalating costs turned out to be

Ross cited four major areas of problems: salaries, and expense accounts, consumer resentment causing poor attendance, the high cost of touring and the "arrogance that permeates every faction of the business. People who deserve a break can't even get a hearing."

Dave Williams of Celler Door Concerts in Washington, D.C., noted that "Production costs may one day be more than talent costs." Costs for a concert, he said, had escalated from \$2,500 to \$10,000, \$12,000.

Carol Kinzel of the Empire Agency said that all facets of the industry are "melting together. Promoters must be part manager, they must know radio and they rarely have time to sit back and take a look at the perspectives of the job."

Budget cuts by record labels came under fire from record man Martin Kinkup of A&M Records.

"Most record labels have cut away muscle as well as fat," he said.

"Our support has been cut drastic-

ly. It's heading toward self-destruction."

Another participant to hit radio was Ed Rubin of Magna Artists. The similarity between AM and FM stations he termed "frightening. There is no longer any such thing as progressive radio," he stated.

Mike Kleinfner cautioned that the only way tour support would again be forthcoming was if labels could cut record production costs drastically. He cited the latest Bob Dylan album as a good example of an album whose costs were kept within reason at \$40,000 to \$50,000.

Randy Levy of Schon Productions in Minneapolis suggested that groups should concentrate on "buying narrow"—keeping ticket prices up and going for a narrower audience. He said that this idea worked well for his business, and that he'd maintained his grosses without drawing any more people.

"You lose the fringe business," he

Sharrell of Elektra/Asylum Records. "The importance of radio and promotion was more so this year."

According to Sharrell, the Eagles, Queen and Jackson Browne enjoyed tour success, thanks to their platinum sales and artist development budget.

Secondary markets and working close to home were covered by Sharrell, who also advised careful planning to counter mounting union costs for staging, lighting and transportation.

He measured the nation's economic impact on the industry, claiming LP sales and concert ticket habits cut by two thirds.

Meanwhile, Paul Cooper of Atlantic Records reported a great breakthrough in crossover product and soundtracks from such films as "The Rose" and "The Muppet Movie."

"Careful planning and dialog between all our departments on the

According to promoter Larry Valion, new acts and opening night attractions have been limited to small fees, with most receiving \$1,250 and some \$750 just to get on a bill for exposure.

He also criticized the trendiness of air arms of record companies, underlining the importance of LP preproduction, tour advance work and professionally-minded bands.

"There are different types of music not limited in scope. While the knock enjoyed great success there also were the Molly Hatchers and the Scorpions," reflected Sharrell.

Manager Eric Gardner with Panacea reported the fall off of summer bookings by many super groups, including the Commodores and Jefferson Starship.

"The Clash took off while Rush and REO Speedwagon sold out every date. It's tied to the economy and the distinctive regional preferences of each market," explained Gardner.



Panelist Bette Kaye, Bette Kaye Productions.



Panelist John Scher, Monarch Entertainment.

the major, but by no means the only worry. Poor ticket sales, changing radio formats and haphazard business practices were also the subject of attention from panelists and others alike.

"The talent industry has the



Panelist Howard Bloom, Howard Bloom Organization.

ally everywhere. Labels used to put a band on the road as quickly as they made T-shirts." He added that radio would "more and more call the shots," but he also said stations were "scared" and more conserva-



Panelist Mike Kleinfner, Mike Kleinfner Management.

ty, but it meant the group did not have to incur the costs of renting a large arena.

John Scher of Monarch Entertainment agreed that theatres were making a comeback. "It used to be that a group would let a promoter it



Panelist Ed Rubin, Magna Artists.

West and East Coast has been most beneficial," Cooper said. "We support the product all the way."

Cooper listed the success of individual Atlantic Record names such as Bette Midler, the Blues Brothers and Peter Townshend as benefi-



Panelist Randy Levy, Schon Productions.

Phl Otron of William Morris Agency, emphasized the importance of foreign venues, including Australia, Japan and Scandinavian countries.

According to Citron, William Morris is looking anywhere to make



Panelist Herbie Herbert, Nightmare Inc.

dubious distinction of incurring more problems than anyone can remember," said entertainment attorney J.B. Ross. "An industry once governed by talent is now governed by money."



Panelist Lou Volpato, Chicagofest.

Producer David Robinson lamented the passing of small labels, and termed the corporation dominated talent industry a "dinosaur." "We're building a Pentagon of the talent industry, and like all dino-



Panelist Genya Ravan, Polish Records.

saurs, they're going to die. The promoter is a labor. Now they find they're doing good business at theatres."

"It's been a tough year out there, not a great deal of fun for anybody, much less new bands," said Jerry



Panelist Wayne Forte, William Morris Agency.

carries of this new communication between departments.

In-store visits and radio station stops were underlined by Sharrell as well as simulcasts of concerts in various areas.



Panelist Frank Russo, Gemini Concerts.

profits and he pointed to the highly successful repackaging of the Frank Sinatra " Trilogy LP project.

"What we do is try to perceive voids and fill them," added Citron.



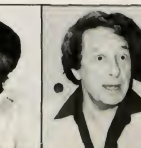
Panelist Al DeMarne, Epic Records.



Panelist Jon Podell, Norby Walters Associates.



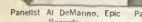
Panelist Bob Small.



Panelist Bill Washington, Dimensions Unlimited.



Panelist Buddy Allen, Buddy Allen Management.



Panelist Buddy Mawer, Agora Inc.

Talent Forum Coverage



Panelist Eric Gardner, Panacea.



Panelist Phil Citron, William Morris.



Panelist Bob Currie, Capitol Records.

"No one knew anything about European tours, their costs or production. There was complete ignorance."

Bob Currie, with Capitol Records/EMI, outlined the amount of music he listens to and detailed his impressions of evaluating the quality and future of new artists.

"It's a spontaneous thing, within the first eight bars of a song, you'll know if it's good or not. It's an emotional thing, a matter of priorities in listening to everything," Currie commented.

Reverse discrimination among rock concert promoters was also discussed.

"This has never been brought out before, but black promoters are using their color to get dates and that's wrong," claimed Rank Russo of Gemini Concerts. "And when they botch their concerts, it hurts



Panelist Steve Jensen, ICM.



Panelist Arma Andon, Columbia.



Panelist Pat Morrow, Nightmare Inc.



Panelist Alex Cooley, Alex Cooley Organization.

that such practices exist amongst all concert promoters rather than just to a limited ethnic group.

"This is a natural outgrowth of the black experience and black

Russo and Herbert agreed that number of promoters who based contracts along color lines was not representative of the majority of established, respected black promot-

ers. "I'm not playing outdoors," Prager said, "so they request big sums of money. Their feeling is 'If you want us to play, then you'll have to pay us.'"

ents needed in the industry according to Al DeManno of Epic Records. "All the tools are in front of us. It's who cares enough to put them to gether. It starts at both ends with the cooperation side and with the individual who wants to build the marketplace in his area. Maybe because of the economy we are playing things too closely," he said.

Mary Ann McCready of CBS Records in Nashville shared how a "totally creative and off the wall concept" had worked on a Bobby Bare promotion with Mayer. As a result of its success, which identified a country market in Cleveland, the Agora Ballroom changed its format to become the Urban Cowboy saloon and is now booking major country acts.

Bette Kaye of Bette Kaye Productions advised her group that fair



Panelist Greg McCutcheon, Creative Business Services.

the industry, everybody, even other black promoters."

Russo charged that Steve Wonder, Earth, Wind & Fire and the Commodores practiced exclusive bookings with only black promoters, and added that an in-house advertising arm for Motown's Commodores also was causing problems.

R&B radio stations and program directors also were cited by Russo as participating in the unfair trend, calling the widening habit "a disservice to all concerned" within the music business.

Herbie Herbert with Nightmare, Inc., echoed Russo's alarm, underlining the hard-working, unglamorous aspects of concert promotions.

Several audience participants, both black and white, disagreed with Russo's charges. They clarified



Panelist Jerry Sharrell, Elektra/Asylum Records.



Panelist Paul Cooper, Atlantic Records.



Panelist Larry Vallon, Larry Vallon Presents.



Panelist Bud Prager, ESP Management.

pride. Not much can be done about it at this time even though this practice is being done by a few blacks," said Chicago entertainment lawyer J.B. Ross.



Panelist Dennis Arfa, H.R.A. Entertainment.

ers but are rather new, unproven businessmen.

Managers received little hope for financial support for touring baby acts based on the fact that opening



Panelists, left, Hank LoConti, Agora and Barry Fey, Feyline Presents.

Buddy Mayer of Agora Inc. said the one problem in booking is that there is just "so much traffic in the marketplace. Everybody is scrambling for dollars."



Panelist Gail Davis, A&M Records.

dates are not limited to country-oriented acts, and real artists are realizing there is a great deal of money to be made through live engagements.



Panelist Martin Kirkup, A&M Records.



Panelist David Robinson, David Robinson & Friends.



Panelist Caroline Kitzel, Empire Agency.



Panelist J.B. Ross, attorney.



Panelist Dave Williams, Cellar Door.

Big Sell Out—And How To Get It—Occupies Experts

By RICHARD M. NUSSER

Heading the bottom line and striving for greater cooperation between act, agent and promoter is seen as the key for a successful concert tour, a panel of experts concluded at Billboard's recent Talent Forum. The panel was titled "The Big Sell Out: How To Get It."

Although moderator Bill Graham declared that "the future of the business is in the hands of the agencies," manager Bud Prager disagreed. Prager, who manages Foreigner, noted that the agent usually acts in response to the act's wishes, and he appealed to every one concerned not to yield to a bad business decision simply because the act demands it. "Don't let the artist's ego," said Prager. Chicago promoter Amy Granat

will call when ticket sales weren't up to par.

"He came in and hit all the radio



Moderator Bill Graham, Bill Graham Presents.



Panelist Elliott Hoffman, Belstock, Levine & Hoffman.



Panelist Bud Prager, ESP Management.



Panelist Elliot Krowe, See Factor.



Panelist Rick London, tour director.

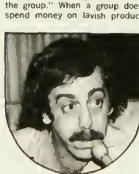


Panelist Rob Franklin, Madison Square Garden.

urged promoters to "do their homework" and try to make deals so the odds are more in the promoter's favor than they were in the past or in order to help meet rising production costs. "If you have empty seats, do something to get them filled," he said.

He suggested special promotions, including preconcert appearances in-store and on radio by the featured artist. "There's always going to be problems," he said. "You must learn to live with them, deal with them and adapt to today."

Graham recalled the reluctance of some artists to make preconcert appearances. Nevertheless, he cited Ted Nugent as an example of an artist who responded to such a



Panelist Amy Granat, Jam Productions.

tion, he said, that factor should become a part of the promotion and the advance hype.

Graham offered an anecdote that illustrates how cooperation between opening acts and headliners help ease tensions and make for a better show. One such act was heading in its hometown, but was to be an opening act on the rest of 12-city tour with the same band. The act was requesting requests from the other band to make minor changes during its featured, hometown run. Finally Graham took the act's principal star aside and explained to him the wisdom of cooperation, pointing out that the other act would probably retaliate at the other gigs.

"He realized he was wrong and



Panelist Damon Zumwalt, Contemporary Security.



Panelist Benny Ashburn, artist manager.



Panelist Jeff Baxter, artist.

the next thing he was saying, 'Give them anything they want.'

It was another example of Graham's belief that if you're in the concert business you must challenge "the sound and light people, the agents, the artists," even, he added, "the promoter." There have been times, he noted when he has recommended smaller halls for an act, and while the agent may not go along, he suggested talking to the act's manager before proceeding.

Bob Franklin of Madison Square Garden also advised agents, promoters and acts to work together and heed the advice that an arena operator has to give. "Look at who you're selling tickets to and don't

(Continued on page 46)

Legions Learn 'Tricks Of Trade'

Twenty college entertainment directors representing 13 universities from throughout the nation were among talent buyers attending the Talent Forum.

Many came to develop contacts and make buys, while others concentrated on ways to solve problems unique to staging concerts in an academic environment.

In many cases good deals resulted from the ability of the director to match his need to fill space with the manager's need to fill time between engagements.

"One reason I feel so many college people come to these seminars," said Dennis Buss of Middle Tennessee State Univ., "is to try to put together packages or make block buys. People from New Mexico might meet people from Tennessee and they put together something like a Crystal Gayle package throughout the Southwest."

The desire to polish their craft by learning how others deal with problems in concert promotion was also mentioned as a reason for college representatives' attendance.

Major problems cited as being unique to those who book concerts on a university campus are the administration's attitude towards rock 'n' roll acts whose appeal

would produce a natural sellout, and the inability of directors to guarantee enough front money to compete with other promoters in the area.

Barbara Hubbard of New Mexico State Univ., who spoke on a panel which discussed "Alternate Methods of Breaking An Artist," encouraged agents to explore the benefits of having their acts play the college circuit.

A person from the audience asked record company executives serving on the panel to re-examine their policy towards college representatives saying that "promo albums are the cheapest form of promotion."

The freedom of college radio stations to expose new music to its students was cited as an advantage that was being overlooked, and complaints that the role of radio in breaking new talent "stinks."

Participating universities included Arizona State, New Mexico State, Georgia State, Univ. of Montana, Eastern New Mexico, Austin Peay State, Memphis State, Middle Tennessee State, Univ. of Michigan, Univ. of Texas, Univ. of California, Univ. of Texas, and UCLA Campus Events Committee.

NARM Urges Involvement In 'Gift Of Music' Promo

Managers, agents, promoters and artists were challenged to become involved in the National Association of Recording Merchandisers' Give the Gift Of Music campaign during the Talent Forum.

After viewing the audio/visual presentation which has been shared at practically every industry gathering since its unveiling in March, seminar participants were addressed by Patrick Gorlick, director of special projects for NARM, who identified the important role artists could play in helping to promote the campaign.

Gorlick said that live entertainment can be an intricate component in promotion through artist endorsement during television, radio and concert appearances.

Susan Ehrlich, executive vice president of the Rowland Co., which is handling public relations for the project, asked managers and agents to encourage their artists to talk about giving the gift of music, not only on TV talk shows, but in press interviews.

The company is even offering to use its connections in helping to arrange talk show appearances for artists interested in endorsing the campaign.

Donnie Warwick, who shared his reasons for giving the gift of music in her appearance on the Johnny Carson Show Sept. 3, and Ted Nugent, who will cohost a "Mike Douglas Show," both are among the artists who have expressed support for the campaign.

"I interviewed 12 artists," Gorlick said, "and they were all excited about spreading the message. What they kept saying was that the best compliment anyone could give them was to use their music to carry a message to someone they care about."

The Rowland Co. has printed statements which artists have made about why they enjoy giving prerecorded music to illustrate the

(Continued on page 46)



Lee Zhitto, Billboard's publisher and editor-in-chief, introduces NARM's audio/visual presentation.



Susan Ehrlich explains her part in promoting for NARM's "Give The Gift Of Music" Campaign.



Patrick Gorlick of NARM advises audiences of the role of artists in promoting the "Give The Gift Of Music" Campaign.

Alternate Methods Of Breaking An Artist Earn Response

WBCN's Beradini Airls Local Bands

Radio playlists, complaints of poor tour support from record companies and the basic need to expose groups through work were highlighted at the Talent Forum.

Addressing itself to "Alternate Methods Of Breaking An Artist," the panel, moderated by Mary Beth Medley, detailed usage of television, radio and venue avenues.

Tony Beradini of WBCN-FM in Boston claimed job security as a prime motivation against playing unknown new artists during his six years in the industry.

According to Beradini, local unsigned bands are featured on his station Sundays, broadcast from a nearby studio and "live" concerts have been part of the format since 1968.

"We used to know who you could depend on in this business, but now you don't have the foggiest idea where the commitments are," insisted Scher.

By HANFORD SEARL

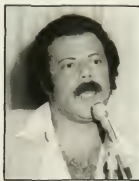


Moderator Mary Beth Medley.



Panelist Ian Copeland, Frontier Talent International.

spotlighted any talent included the Bottom Line or the Palladium, but now, according to Copeland, the Ritz and Hurrahs may be added as well as Eighties



Panelist Jay Coleman, Rockbill.

Jim Halsey, president of his Tulsa-located Jim Halsey Agency which represents 12 country acts, called for using basic methods, such as good production for breaking newcomers

went in every possible direction in the 1970s," reflected Golden.

The importance of advertising was covered by Jay Coleman of Rockbill, Daniel Feld of New York's Fisher & Feld and Jim Merrill of Playboy Enterprises.

Coleman detailed Earth, Wind & Fire's upcoming tie-in with Panasonic in promoting its new double LP, "Faces," set for an October release while Feld listed Blonde's Deborah Harry to Jean commercial.

"Both the artist and product have to have common goals and objectives," said Feld. "We had to make sure the image and ours were mutually effective."

Merrill reported on the success of the annual Playboy Jazz Festival in Los Angeles in filing the 18,000-



Panelist Jim Halsey, Jim Halsey Co.



Panelist Bette Kaye, Bette Kaye Productions.



Panelist Barbara Hubbard, Univ. of New Mexico.



Panelist Jerry Jaffe, Polydor.



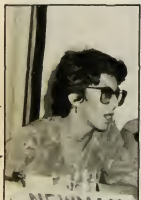
Panelist Jim Merrill, Playboy Enterprises.



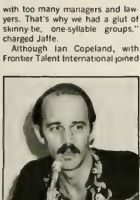
Panelist John Scher, Monarch Entertainment.



Panelist Peter Kauff, DIR Broadcasting.



Panelist Debbie Newman, CBS Records.



Panelist Tony Beradini, WBCN-FM.



Panelist Bill Golden, Oak Ridge Boys.



Panelist Leanne Meyers, Image Marketing & Media.



Panelist Daniel Feld, Fisher & Feld.

"It's a sad condition. Radio is targeting itself into a narrow limited vein, support stinks for an artist. Even Arbitron doesn't know what its numbers mean," said Beradini.

John Scher, of Monarch Entertainment, supported Beradini's contentions, adding that record companies give no support to newcomers.

He claimed that a three-week deadline was allowed for potential hit development of songs with the product being dropped after that short time period. WMJQ-FM, Rochester, N.Y., was credited by Scher for playing new product.

in common accord with criticism of radio formats regarding new talent, he reported a more optimistic outlook.

"I think the club scene is healthier now for breaking new artists. The business is fresher, and more exciting than ever before," said Copeland.

Claiming there wasn't that much of an alternative rather than "playing the slots," Copeland said more than 10 clubs exist in the New

York City area alone to showcase new bands.

At one time, the only clubs that

"Everybody has to cooperate with one another on the basic elements. It's no one person or group. You have to take everybody's effort and work together," said Halsey.

Bill Golden, a member of the Oak Ridge Boys which Halsey represents, endorsed the abstract magic of song and music, claiming success is based on "emotions rather than computers."

"People are waiting for something, new directions after music

seat Hollywood Bowl for two days through extensive mass media utilization.

And Barbara Hubbard, director of special events at New Mexico State, called for better use of Southwestern audience potential for concert promotion, calling the college circuit an "untapped reservoir."

Other contributing panelists who added their respective expertise and opinions included Peter Kauff of DIR Broadcasting, Leanne Meyers with Image Media & Marketing, Chuck Morris of Feyline Presents Inc. and Debbie Newman of Columbia Records.

Talent Forum Coverage



The Bus Boys, on Arista Records, show why their audience continues to expand.



Carolyn Mas, a Mercury artist, generates excitement and the audience shows its appreciation.



Huey Lewis & the News, on Chrysalis, unleash their special brand of rock 'n' roll.

Love Affair on Radio Records is a highly visual act and its musicianship equals its stage presence.



Love Affair display its special blend of rock.

Love Affair puts on a first class performance.



Point Blank on MCA proves it can stand with the best acts at the Forum.

6 Fresh Acts—And the Key To Their Success

By ROSE CLAYTON

With increased expenses due to the economy and cutbacks in tour support from record labels, what will happen to new acts? Where will baby acts work now that the trend is towards employing fewer acts on a tour? Since promoters will not take a chance on a group unless it's getting airplay, how will new acts get exposure?

These questions were repeated throughout the Talent Forum as seminar participants queried industry experts on alternate ways of breaking new acts in today's marketplace.

The answers were consistent: "Play for the people. Get on the streets, get exposure. Clubs are where the acts are breaking."

Artist/producer Genia Ravan said, "If we keep thinking big, big, things are going to get worse. Musicians are getting spoiled. They want to go on a major tour or else. It kids play clubs for two weeks, they get a start and gain following."

All acts showcased at the Talent Forum were developed and polished through the club circuit, including Alabama, Point Blank, Love Affair, the Bus Boys, Carolyn Mas and Huey Lewis & the News.

Alabama, formed 11 years ago by cousins Randy Owen, Jeff Cook and Teddy Gentry, took its first job at a local tourist park where it backed an established act on weekends. This exposed the group to the influence of a number of acts includ-

ing Bobby Bare and Jerry Wallace, and formed its first thoughts of breaking Nashville.

After working the amusement park it traveled to a club in Myrtle Beach, S.C., where it played for whatever tips the audience offered. From 1973-1976 the group played the club for six months at a time and played assorted road dates the rest of the year.

Mark Herndon, who plays drums for the group, left Myrtle Beach was an important step in the group's career because of a nearby military base which provided a cross section of people from throughout the nation.

"We would have had to play in a different city every day in the year to have reached that many persons from so many different places," Herndon said.

"In April 1973 we incorporated," Cook said. "After we decided we wanted to do this for a living, we tried to operate the band like a business. We financed our own venture. We recorded and pressed our own records and personally distributed them."

After every label in Nashville turned them down, Alabama signed with GRT Records in 1977. It released "I Want To Be With You," which charted and bottomed out at 77.

The record, however, caught the attention of businessman Larry McBride, who signed them to his

Dallas-based MDJ Records label. McBride took the group to Nashville producer Harold Shedd, who collaborated with them on an album which led to its signing with RCA.

Cook is pleased with the RCA deal because it allows the Alabama Shedd team to produce the product and deliver it to RCA. This type of arrangement usually occurs only with well-established acts.

"They came to us with a good product," said John Dotson, director of talent development for RCA. "We are on our fourth single from the album. You don't mess with success." "My Home" in Alabama broke into the top 20, and "Tennessee River" also charted.

"We spent years to get to this point," Owen said, "and it's only taken weeks for it all to fall into place. I guess we made the right decision."

Although Point Blank has fronted some of the biggest acts in rock'n'roll including Aerosmith, Foreigner, Kiss and REO Speedwagon, "For the first 1 1/2 years we hit the road without a record deal, playing night after night," said guitarist Rusty Burns. "It paved the way for our first album, but it was a lot of hard work."

"We cut our last album on only three weeks," said lead singer John O'Daniel. "We'd go into the studio one morning and we'd come out the next afternoon," he said. Point Blank filed its first album on MCA "The Hard Way" because

that's how the band, which also includes guitarist Kim Davis, bassist Bill Randolph, drummer Buzzy Green and keyboardist Shannon Day, made it and because the band virtually lives on the road.

For five nights a week for more than six years, Love Affair played clubs in Northern Ohio, building a strong support base among club owners and fans.

The band's live members, drummer Michael Hudak, John Zdravicky and Wes Coolbaugh, bassist Wayne Kukras, and keyboardist and lead vocalist Rich Spina, all hail from the Cleveland area.

When the band members felt they had become better musicians and performers, they changed their format to become a more vocally-oriented act, adding comedy sketches and visuals, and changing their name from Stairway to Love Affair.

They traveled to Florida where they sold out the Tampa Agora and began working on their first album, "Miami Springs." A representative from Radio Records dropped in, heard the tracks and signed the quartet.

Playboy on "Mama Seiz" and "Cleveland Boys" broke the group regionally and encouraged it to leave the club circuit for a concert-oriented circuit.

Huey Lewis & the News, formed only seven months ago in San Francisco, includes guitar lead vocalists, Chris Hayes, guitar, Sean Hooper,

keyboards; Billy Gibson, drums; Johnny Collar, saxophone and Mario Cipollina, bass.

Their debut album, "Some Of My Lies Are True" (Soner Or Later) on Chrysalis, cut in three weeks, is indicative of the driving, uptempo rock'n'roll that paces their live show.

The News feels making records is fun, but it does not have that much to do with being a band. It plans to continue placing its emphasis on "doing it live."

The Bus Boys is a black rock group composed of Brian O'Neal, leader and keyboardist; Kevin O'Neal, bassist; Michael Jones on synthesizer; drummer Steve Fels; Gus Lunderman, dancer and guitarist Victor Johnson. The Bus Boys comprised another new act which performed on the showcase. The six-piece band delivered swinging rock'n'roll, infused with r&b and good-natured antics.

Critical response from perform- al- bums in her catalog, represented the new breed of women fronting their own rock bands. Her style has taken her from the folk club circuit to the college and rock'n'roll circuits where she delivers her original material with all the flamboyance of authentic rock'n'roll.

Carolyn Mas, with two Mercury al-



Debbie Federoff and Barry Fey accept the award for Brian Rohan as the entertainment attorney of the year.



Premier's Barbara Skydell and Rick Nawman, artist manager, accept awards for Pat Benatar and the Pretenders, respectively, as breakthrough artists of the year.



Lee Zhitto, Billboard's publisher and editor-in-chief, greets conventioners at the awards dinner.



Ron Delsener, awards co-presenter, eyes Pat Benatar's award as Premier's Barbara Skydell observes.



Gerardo Velez, left, and Simon Buchman of Spyro Gyra, show off the jazz artist of the year award won by the group.



Carol King of 20th Century-Fox Records and Epic's Don Dempsey beam while displaying r&b artist of the year award won by Stephanie Mills and Teddy Pendergrass.



Hank LoConti tells of his pleasure at receiving the nightclub operator of the year award.



Ron Delsener presents the country artist of the year award won by Kenny Rogers. Ken Kragen, Rogers' manager, accepts for the star.



Ron Delsener and Mary Beth Medley, awards presenters, joke with the audience between presentations.



Jean Williams, Forum director, presents the Billboard Steve Wolf Memorial Award to Steve Jensen of ICM for the agency.



Premier's Frank Barsalona accepts the award for the Who as rock artist of the year.



Warner Bros. Bob Regehr picks up the award for greatest label contribution to an artist's career development.



A surprised Steve Jensen shows off his award as booking agent of the year.



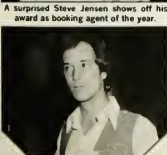
Barry Fey accepts the award for promoter of the year. Fey has won the award three consecutive years.



Gallagher pulls out his bag of tricks and wows the audience.



Gallagher opens his arms to a standing ovation by the music industry audience.



ChicagoFest's Lou Volpiano poses with his talent buyer of the year—fairs & parks award.



Sandy Einstein shows off the manager of the year award won by Herbie Bert.



Neil Davis of the Arizona State Univ., cradles his talent buyer of the year—colleges award.



Panelist David Braun, at
torney.

Panelist Ken Kragen, Kra-
gen & Co.

Panelist Bob Rehr, Warner Bros. Records.

Panelist Jack Nicholson, Cumberland County Civic Center.

Panelist Don Dempsy, Epic Records.

Panelist Hank LoConti, Agora.

'Team Effort' Oftentimes Is Rare Among Artists, Others

Continued from page 39

commitment to signings. He said he was "sick of hearing" about industry "promiscuity" and their "reluctance" to do what was done in the past to achieve artist identity with the public. "We're professionals," he stated, "and we won't let talent sit on the sidelines."

Attorney Braun said some relationships represented partnership, while others could be termed an adversary relationship.

He said that managers may as method of making the artist dependent on him, but "in the long run this could hurt the artist," especially by disparaging a label and thus hindering the negotiation of a good deal.

Business manager Gelstadt stated, however, that he found he had more of a "welcome" at labels and music publishers when moving in for an act than in the past.

Kragen, manager of Kenny Rogers and Bill Medley and Gallagher, among others, said an adversary relationship most often existed when dealing with more than one agent—"the manager plays a cen-

tral role. You can't have a team without someone making key decisions," Kragen likened his managerial role to that of a "president of a company," with the artist on top as "chairman of the board."

Kragen initiated a subject discussed at various points in the session, his contention that there aren't enough good managers to send acts to. "There must be a way to train them. The field doesn't rekindle itself."

Kragen stated he preferred dealing with as few promoters as possible. "One or two is only way to go for us," he explained, adding that "loyalty" was an important choice factor, particularly in supporting an act at the beginning of its career.

Some, like Braun, suggested owning a nightclub as a good start towards a managerial career, but LoConti countered that operating a club was too time consuming.

Club owner LoConti questioned a partner relationship with "partners who don't split the profits."

Artist Cross said a manager's responsibility was to see to it that an artist is "not burned out" in three

years, but to get at least a 10-year career cycle.

Derek Sutton stated that "partnerships don't always work." He questioned the attorney's role in the partnership and whether he deserved a "percentage for what he does."

Braun countered that attorneys could be managers. "Why not? Instinct is important." His definition of a good manager was someone "who makes things happen."

Kragen said he was not sure that agents—such as another area where managerial skills could be learned—could make good managers. He's a salesman selling an artist. He doesn't tend to look at the overview, "such as allowing an artist requiring time off to record."

"This doesn't put money in their pockets." Garaghty said a good agent would take all aspects of an artist's career in mind.

Sutton generally denied the concept of a manager who was also a "father confessor" for his acts. "I won't handle people with problems. I handle careers, not personal problems. I don't want the artist to ruin my life."

Attorney Braun questioned other roles played by managers and wondered if some—like being an "executive producer" of a motion picture—was not a "violation of fiduciary relationships. These things are dangerous if not carefully watched."

The matters of ticket scalping and the sale of unauthorized goods at concert venues were tackled, with some promoters declaring they are taking safeguards, one of which was to sell scalper tickets and then immediately offer thousands of additional tickets to the showcase.

Kragen, however, said a "concrete plan" was needed "to bring us all together in a unified act." Promoter Beckman said he utilized "planchees" persons, "who act really cops" to stem the tide of scalpers. "If it costs them bucks, I'll stop them," he felt.

Music publishing rights to an act's material were addressed by some of the panelists. Epic's Dempsy noted that artists become "disenchanted" when they discover their songs are being split "five ways" and suggested that sometimes managers must "give back

certain things, or the relationships will fall apart."

Attorney Braun said he never saw a manager "get a tomato in the face. You don't have to give your songs away forever."

Sutton brought up the instance when David Geffen returned his rights to the music of Jackson Browne back to the act "as a birthday present."

Scott Muni warned managers that his station did not look kindly on "live" concert dates given to other stations in the area when it was his station that first played the act when it was new. Muni, whose station deems itself the "concert station" might not sponsor such acts.

Sutton challenged the alleged practices of promoter Wayne DeLandier's organization that lists many acts in one ad. "We don't want to be one of 15 acts promoted at one time," he maintained.

Perhaps Warner Bros. Rehr summed up the "partners or adversaries" theme. "It's foolish mix chief to be adversaries. A lot of oneness can come from good intentions."

NARM Urges

Continued from page 42

type of comments which would present an image that would be helpful in speaking through the media. And plans are now being made to distribute this material to the artists.

Most of the campaign's emphasis to this point has been on creating industry awareness of the tremendous opportunity available for reaching the vast untapped market of people who do not normally go into the stores to buy records and to the 12% of the market which research has revealed was already giving music as a gift before the origin of the campaign.

"As an industry," Gorkick said, "we spend \$75 to \$100 million in advertising each year. Our Give The Gift Of Music campaign is appearing in 75% to 90% of all printed ads run by the industry and tagging a great deal of media ads." He sees these efforts combining with live entertainment to form "a marriage between types of exposure which together will be an incredible force."

Coverage of the Talent Forum provided by Roman Kozak, Richard M. Nusser, Ivy Lichtman, George Kopp, Hanford Starr and Rose Clayton. Talent showcases produced by Greg McCutcheon of Creative Business Services in association with Eliot Krowe of See Factor and Robin Ellis of Ralph Mercade Management. Photos by Renee Cottrell of Positive Images Graphic artist, Bernice Rollins. P.R. by Victoria Rose of Media Connection.

Experts Mix Thoughts On How To Sell Out

Continued from page 42

take the easy route," he advised. "Often the promoter and the arena operator don't look at these things."

As an example he cited the recent radio success of the Queen single, "Another One Bites The Dust," which garnered airplay on black-oriented stations. "We put posters up in the north end of Manhattan on account of this," he said.

Graham recalled another time when Led Zeppelin was going to be more than an hour late for a gig for no apparent good reason. The audience, meanwhile, was getting restless. "If you can't tell them the truth, tell them something," Graham said. In this case he fabricated

a story that repairs were being made to Jimmy Page's twin-neck guitar, necessitating the delay.

Commodores manager Benny Ashburn described how the group has moved from smaller halls and clubs into larger venues in a carefully structured manner. He cautioned against putting on a major tour on the basis of a single hit.

"You can't tour on a single hit," he explained. "Albums sell tours, not singles." If a group decides to tour as an opening act with one hit record, he suggests that it limit its time onstage. "Twenty minutes on and 20 minutes off is just long enough," he said. "Just long enough not to be too bad."

Ashburn advised that the act

must know what the practical reasons are for undertaking a tour. "You have to decide if you're selling the act, or doing it to make money, or selling records." The ideal combination, he adds, is a combination of all three reasons.

He also recommended hyping the market before the group arrives with in-store visits and radio interviews and promotions. The choice of supporting acts must be a decision based on necessity, also.

The Commodores' latest tour opened with the group playing to 80% white audiences, he noted. In order to insure that the group would draw more of the traditional black audience he later selected the Fatback Band and Kurtis Blow for

openers. "They're helping us get back our audience," he said.

Attorney Eliot Hoffman warned against acts that work their way to the top by "climbing over dead bodies. This doesn't help on the way down," he said. "It's wise to try to see things from the other guy's point of view."

Security expert David Zurnwalt noted that the security force at a concert "must be seen and not heard; they must be felt without touching."

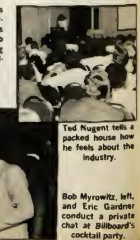
Lastly, musician/composer Jeff Baxter, a veteran of the Doobie Bros. and Steely Dan, believed that musicians must try to "lose and inform audience as well as entertain them."



Ken Kragen, right, heads a table at a one-on-one luncheon.



Lee Zito, Billboard's editor-in-chief, congratulates Ted Nugent on a job well done following Nugent's keynote address.



Ted Nugent tells a packed house how he feels about the industry.

Bob Myrowitz, left, and Eric Gauder conduct a private chat at Billboard's cocktail party.

New James Join 23rd Monterey Jazz Festival



The Queen: Sarah Vaughan and her trio demonstrate how the human voice can be an effective instrument within an ensemble at Monterey.

Richie Cole: Right. After waiting one year he scores an artistic success with his dynamic sax playing.



Billboard photos by Bonnie Tappel
Freddie Hubbard: His clean, crisp trumpet tones shatter the cool night air.



Louie Belton: His full blown energy keeps his big band roaring along.



Dave Brubeck: The pianist's style remains distinctive; he remains a Monterey favorite.



JoAnne Brackeen: Fluid modern playing but lacking in warmth.

By ELIOT TIEDEL

MONTEREY—The 23rd Annual Monterey Jazz Festival let some "new names" for the first time, but still skirted playing fusion jazz.

Making their debuts at this sociological extravaganza known as a week of reveling and music were the Manhattan Transfer, pianist JoAnne Brackeen, guitarist John Abercrombie, trumpeter Freddie Hubbard, alto saxophonist Richie Cole, trombonist Slide Hampton, and a cat named Lionel Hampton, no relationship.

The emphasis remained on mainstream music during the five concert weekend, Sept. 19-21 at the outdoor Fairgrounds.

Monterey's solid position as America's longest established, continually running jazz festival probably accounts for half the reason why people automatically show up and why four of the five performances continue to be sellouts in the 6,645-seat arena.

Festival director Jimmy Lyons and his musical director, John Lewis, are showing some signs of loosening up the sacrosanct structures which have kept away more than a token donation, if you will, of the powerhouse names in contemporary jazz.

Consequently, when Lyons felt especially good after hearing pianist Brackeen and her trio turn in a

smashingly solid technical performance, he commented he was "delighted to have some new people at Monterey." Whereupon someone in the audience roared up: "It's about time." "You're right," Lyons parried.

Politics aside, this year's musicrama produced a high level of consistent artistic achievement; in previous years there have been dips and loops in this area.

Helping produce this musical high the crowd took care of its own spaced out involvement with more grass and alcohol consumed than the previous years. It was Sarah Vaughan, Cal Tjader, Dave Brubeck, the Manhattan Transfer, Fred-

die Hubbard, Richie Cole, Louie Belton and the indomitable energy man, Lionel Hampton.

Monterey's rustic ambience and its star roster drew a total paid attendance of 33,126 (a Sunday afternoon concert with several high school bands, the Kronos Quartet and the Football College Fanfare came close to a sellout).

The regulars had their makes in place to broadcast everything live: KROQ-FM for Los Angeles, KJAZZ-FM for San Francisco, KOCN-FM for the Carmel area plus the Tokyo Broadcasting System and the Swedish Broadcasting System, which taped the concerts for later broadcast.

Bill Evans' untimely death five days before the festival began drew musical memorials from the high school all-stars who opened the Friday evening festivities. Dave Brubeck (who dedicated his own "In Your Own Sweet Way," the Manhattan Transfer (which dedicated its set Saturday) and by John Lewis who played "I'll Remember April" to the late pianist who had appeared here over the years.

Friday's opener was titled "Scenes—Like Old Times." Cal Tjader, who missed last year because of a heart attack, was in fine form, albeit held back a little in leading his sextet through his customary main- (Continued on page 66)

Continued from page 37

And the swing, along with the addition of tap artist Fats Waller, provided a varied evening of music that was as pleasing to the eye as to the ear.

In terms of visual effects the Commodores took a back seat to no one in its 75-minute set. The act sold out about every visual device available for a contemporary music group. There were enough lasers, revolving lights, stage effects and smoke to fill a heavy metal band program. And, really, it didn't need all that. The band, with all six members sharing the spotlight through the course of the 15-song set, was strong enough visually, and of course musically, that not performing its material in a bare stage would have been just about as good.

Added by Mean Machine, a funk band backband that filled in with rhythm and horns, the Commodores are an act simply deserving its status as one of the top groups in the business today. "Sittin' On Top of the World," "Three Times a Lady" and "Sail."

Throughout the well-paced set, the playing and singing were impeccable, and the response back and forth with the audience was everything any act would want. There was no doubt that the Commodores are an act simply deserving its status as one of the top groups in the business today. "Sittin' On Top of the World," "Three Times a Lady" and "Sail."

Bob Marley, during his hour-long set, showed why he is more than just an act. He is a real act, one who is the embodiment of a philosophy, his style and his music. And he showed you don't have to be Rasta, or even a reggae fan, to appreciate his art.

There are some acts who are also in business. The Commodores are the latter.

and here Frank Sinatra, Steve Wonder and Willie Nelson come to mind—by subtly being able to sing against and across the beat, creating a delicate tension that makes individual songs sound greater than they are when performed by lesser talents.

And Marley writes some marvelous songs, demonstrating just how flexible the reggae for rock can be. The powerful "Zimbabwe" (the "Don't Worry No Cry" and the evocative "Red Red" "Endless" are all reggae compositions so termed during Marley's 10 song set, but each has a different feel, mood and treatment).

Playing behind Marley were the Waters a seven-man band, and the 11 Horns, three women backup singers, who weaved and bobbed with their music and their bodies behind Marley.

Opening the show was Rufus. When he took a one-third empty house when he started. He had actually everybody dancing when he ended a half hour later. Late comers didn't have much time to settle in their seats before they were up on their feet to Bow's music and rap.

Bow performed with only a disk player spinning record patterns but that was enough. The strong Afro and disco dance rhythms were there and Bow added the real, pacing, jumping, dancing and exploring the audience to a good time. Bow's performance was a long continuous rap into which he incorporated his two songs, "Christmas Rapping" and "The Breaks." It was an unusual performance but certainly not unpleasant one. **ROMAN KOKAN**

LOU REED

Roxbury, Los Angeles

Reed is a young man, the depths of his music

Talent In Action

published heron addition it seemed the enigmatic Lou Reed might not even survive to 1980—let alone be performing. He was having a real urban rock of "darker or better" and always walking one step shy of danger.

So, it seemed to even take an audience of staunch Reed fans by surprise when he walked onstage looking healthier than he has for quite some time. This was a signal of things to come as the 18-song, one hour 45-minute performance Sept. 10—the final of a four night stint—was living proof that Reed is more than just a survivor.

The strong showing shouldn't come as too much of a shock. His most recent LP, "Growing Up In Public," is a brilliant and totally optimistic view of his own life and times. However, Reed often smiling and playing the audience didn't put the new material. He reached back for the more dark, sinister compositions which forged his career: "Sweet Jane," "Heroin," "Walk On The Wild Side," "Waiting For My Man" and "Rock 'n' Roll Animal" still are as powerful today as when first recorded.

On the new material, "Do You Speak To An Angel?" "So Alone" and "Think I've Got" with the best of his older set pieces, the highlight was "They're Taking The Children Away," a tough look at a drug-addicted mother who is declared unfit.

Reckless Reed was a strong live piece band that played with precision and discipline. State of the art perfectly new Young blood and hip pieces, New York artistically state the darker streets of his life like Reed judging from the looks of things, he'll be around to remind us of that experience for a long time. **CARY DARLING**

STEVE LAWRENCE & EYDIE GORME

Hilton Hotel, Las Vegas
Tickets: \$22, \$12, \$14.50

Lawrence & Gorme achieved their new show Sept. 2, deftly concealing all but minute traces of a heavily polished production and vocal difficulties by Gorme.

The new 90 minute show had been slated to bow Oct. 21, but needed the premiere opening to lead to a cancellation.

Don Costa and Lawrence were the new stars Costa for the creation of incredibly clever medleys for more than 100 songs and Lawrence for the artistic mastery of his superb voice.

For the first time, Lawrence and Gorme used backup singers. The six member chorus generally came in for saves on Gorme's sizzling numbers. Gorme was at his best in "I Wanna Be a Star" and "I Don't Care." Gorme was on his own.

Gorme was excellent during the opening duet, but the first due to vocal troubles came during the second song when she fluffed a line in "Love Me, Love Me Not." Here, too was the first cover by the backup group. After Frank Sinatra's "My Two Cents Have Been So Much In Love" and "I Don't Care," Gorme was on her own.

The highlight of her five song set was a tearful "Breaking Up Is Hard To Do." It is perhaps the most poignant presentation I have of Neil Sedaka's hit. Her "Gears Which I Saw Today" was well-paced.

Lawrence was back for a "Close To You" duet. Her six song set segment opened with

"I've Gotta Be Me." With the matronly hair of a three decade career as a headliner, he was never in line form.

Lawrence and Gorme are noted for their intimate George and Ira Gershwin tribute medleys. This time, Lawrence takes most of the airtime. He sang solo, eight times on his own. Jack Freeman conducted the Jimmy Madison orchestra he "Summertime," setting up Gorme's entrante for "Best, You Is My Woman." **TIM WALTER**

JOE WILLIAMS

Morris's, New York
Admission: \$10

After a 15 minute warm up by Norman Simmons' piano, bass and drums trio, Joe Williams opened his set at the Earl's Side Manhattan night spot Sept. 9 with the warm ballad "When I Fall In Love" showing he's still a master of both ballads and blues.

Williams took his love to the point to the blues, singing a few more ballads including "Savin' Time" from his new Crestfields all-star band.

But before his hour on the stand was up the former Count Basie vocalist included some great old Joe Turner blues among the new selections in his easy-paced performance.

Spontaneous Rhapsody, which started in the recent Broadway production of a black version of "Guys And Dolls," in the audience. Williams called Rhapsody to the stage. As Rhapsody sang a strong "You Made Me Love You," Williams sat down at Rhapsody's place and ate his steak. "Are you crazy?" Rhapsody asked.

Not in his musical performance Williams is always a delight to hear. **BOULHALL**

In Mix Book By Dickinson

VANCOUVER—A new mix book by Dave Lutter, Bauder's beat-per-minute timing system is available here through Disco Warehouse, sound and light equipment supplies.

At Warehouse's David Dickinson put the new guide together, timing more than 2,500 tunes, reflecting all types of danceable music, from r&b and new wave and country to traditional disco classics.

The book comes in a looseleaf format so updates can be added periodically. Book is priced at \$21.50 plus \$1.50 for postage and handling. Buyers will be charged additional for updates as they become available. The book is only available through mail-orders from Disco Warehouse, 123 W. Fifth Ave., Vancouver, British Columbia V5Y 1S9.

Dickinson claims his system is more accurate than the beats per minute system. He calls the new book "Relative Tempus Of Popular Disco Music."

Indicating it by tempo progression, and the user gets tempo changes at the beginning and end of songs, as well as at critical points. Dickinson's system depends on timing 16 bars of music to get the number of beats, which are expressed in seconds rather than beats-per-minute. The book also includes a conversion guide for transposing his ratings into the beats-per-minute system in order to match tempo for jocks who have been using the beats per minute system.

"Relative Tempo" measurement lists the tempo of the tune, with smaller numbers indicating faster tempos. When speed differences are evident at critical points, the book uses the Dickinson method shows ratings for the opening, bridge and close.

Formulas are given for relating differences in tempo to insure the best segue. The book has special pages for gold disks that have proven themselves to be disco standards. These face pages with current hits, working from the higher numbers in the back of the book (slower tempos) to the front (faster tempos) and mixing gold with current hits a DJ can build a set and still pocket the top cups. Great mix-taping, double beating, phasing and other tricks of the trade.

Armadillo Promo

Continued from page 48

duction number. Swann encourages customers to come up with their own ideas for parties or promotions, offering a free night at the Ritz to the originator of a theme that is used.

Swann is planning a fashion show with sound and western wear and country music. The book has featured a local group allowed the club to borrow three pet armadillos for a "C & W Armadillo Night" that drew local interest for the party.

The recently redesigned club boat boasts a \$500 watt custom sound system designed by Graham Smith, who also designed the light show. Swann says the club's local mixers are important elements, adding to the room's excitement.

Smith's lights include 600 fixtures, from 128 neon programs to cash and sweating, spinning arrays of Klieg lights.

"We also moved the bars closer to the dance floor to improve the movement of the crowd," says Swann.

Billboard's Disco Action

Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ATLANTA

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

DALLAS/HOUSTON

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

NEW ORLEANS

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

PITTSBURGH

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

BALT./WASHINGTON

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

DETROIT

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

NEW YORK

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

SAN FRANCISCO

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

BOSTON

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

LOS ANGELES

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

PHILADELPHIA

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

SEATTLE/PORTLAND

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

CHICAGO

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

MIAMI

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

PHOENIX

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

MONTREAL

- 1. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
2. QUE SEAN MY YOUNG THE Cuban Brothers-Mango (12)
3. CAN'T FACE THE FEELING-Carpenter-Ruff-Prism (12)
4. ANOTHER ONE BITES THE DUST-Queen-Dakota (12)
5. LOVE SENSATION-Latitude Hollywood-Salsoul (12)
6. RED LIGHT FAME (Fame, Soundtracks)-Farrell (12)
7. FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
8. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
9. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
10. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
11. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)
12. I FEEL LIKE MAKING THE HEART TO BREAK THE HEART-FAIRLY (12)

Disco Mix

By BARRY LEDERER

	Rank	Weeks on Chart	Artist	Label
	76	3	HITS 50 DUBS—Foster Sisters—Planet (LP) P 9	
★	75	1	SPIN—Dimes—Flagback—RCA (12 inch) CP 2201	
★	74	3	CAPRICORN—Capricorn—Emancipy (12 inch) NCS 0511	
★	73	9	ECHO REBORN—Point of a Heart—Murtha & the Mullins—Pace (LP) 13145	
★	72	15	PARTY ON—Eyes—RCA (12 inch) PDS 404	
★	71	3	THE BREAKS—Austin Bone—Mercury (12 inch) MGR 0105	
★	70	3	LONGER—James Taster—Reflection (12 inch) CCLP 132	
NEW ENTRY	69	1	SHOOT YOUR BEST SHOT! IT DON'T HURT NO MORE—Lester D. Moore—Pace (LP) 13087	
★	68	5	UNLOCK THE POWER—Locksmiths—RCA (LP) RB 4214	
★	67	5	WELCOME BACK—Joey—Pete Jagers—Gondy Master (LP) master	
★	66	1	I WANNA GET WITH YOU DUBS—R&B—Pace (12 inch) PDS 1201	
★	65	12	BE READY TO DUB!—R&B—Emancipy (12 inch) CP 6504	
★	64	5	LATE IN THE EVENING—Paul Simon—Warner (LP) 6452	
★	64	7	AM I YOUR READY—Bronson Egan—BC Records (12 inch) BC 4006	
★	63	5	WE GOT THE BEAT—Lester D. Moore—DUB (12 inch) unpub	
★	62	6	TAKE ME IN YOUR ARMS—Carla—The Tins—Trophy Music—RCA (LP, 12 inch) TP 36145	
★	61	3	LET'S GO MOVING AHEAD—Average White Band—Rasta (LP) RB 9933	
★	61	5	I LIKE THE WAY YOU DOPPE TO ME—Young & Co—Pace (12 inch) PDS 1202	
★	61	7	I WANNA BE WITH YOU DUBS—DUB—Carter—De Luxe (LP, 12 inch) DEX 0250	
★	60	1	COOLER BE LOVED—Bob Marley & the Wailers—Island (LP) CP 49547	
★	59	7	BIG TIME—Dance—McGraw (LP, 12 inch) MC 012	
★	58	9	I NEED HUMAN RACKS WITH YOU—Stapatt—Chocolate City (LP, 12 inch) CCLP 0133	
★	57	3	BACK STROUG—Flyback Band—Spring (LP) P 1978	
★	56	1	I READ IT IN A LOVE SONG—Blackhead & Whitehead—TROP (LP) TROP 0133	
★	55	1	ALL ABOUT THE PAPER—The Dells—20th Century (LP, 12 inch) 2116/TCG 120	
★	54	3	DON'T STOP 'TIL YOU GET ENOUGH—Derek Lamb & the 3rd—Pace (12 inch) PDS 1203	
★	54	1	PARTY FEELS LIKE SHAME, SHAME—the Tins & Tina Turner—Tatary (LP) P 1957	
★	53	1	TEARING OUT HARP—Gottson (LP) master	
★	53	1	PSYCHE—Ruffing Juice—Rough Trade (LP) unpub	
★	52	1	KIDZ BY JAMES GARDNER—Ezrael Brown—RCA (LP) RCL 13647	
★	52	13	TURNING INSIDE—Sports—United Artists (LP) UA 3364	
★	51	3	PARTY BOYS—Foxy—TK (12 inch) TMO 842	
★	51	1	FATH—MacArthur—Norton—Champion/PRE (12 inch) unpub	
★	49	14	HELLFISH—Jackie Moore—Columbia (12 inch) 3411783	
★	48	2	HOLD ON—Imager—Mercury (12 inch) MGR 2062	
★	48	1	LET'S GET POWER TONIGHT—Lesley "Champagne" King—RCA (LP) RB 4215	
★	47	2	BROTHER BORN IN THE WALL—Scottish-Melodiscan (12 inch) 10 1193	
★	47	1	NEEDLES ARE—Coc—Atlantic (LP) 8415	
★	46	3	CAN'T STOP THE MUSIC (Soundtrack)—David London & Major Players—Various—Cashbox (LP) NBS/P 7220	
★	46	1	WARRIOR—Columbia—Cashbox (LP) NBS/P 7220	
★	45	1	THINK PETER GAN (from Warner Soundtracks)—Various (LP) 8415	
★	45	1	HEARTACHE—R&B—Distributions—Mercury (LP) 8415	
★	45	1	HITS PROOF SHOCK A BAD DAY FOR ALL/THINK BUT FOR THE CHANCE OF GOOD (LP) From Leslie & the Combs—Rabbitz—TK (12 inch) MC 802	
★	45	5	THAT DANCE—Lester D. Moore—Sports—Cashbox (LP) 8415	
★	45	2	LET'S BE LOVED—SO I ME ANTONIA—Peter Brown—Grove 18 (12 inch) 841	
★	44	7	THE TIME TO GO—Chocolate City (LP, 12 inch) CCLP 0152	
★	44	3	RESCUE ME—Lester D. Moore—Capitol (LP) 121389	
★	44	3	THANK YOU—RECAUSE YOU'RE FRIGHTENED—M. Jagger—Vegan (LP) 13144	
★	44	3	LET'S GO SWIMMING—Ruffing Juice—TK (12 inch) 3411843	
★	44	3	FLESH & BLOOD—OVER YOU & SMILES INCH—R&B	

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

grinding to current disco favorites, is being produced by Don E. Branker for Climax/Laguna-Seahorse Productions. Branker was formerly involved in California Jams I and II and ABC-TV's "In Concert" series. Executive producers are Charlie Gilreath and Stephen G. Gambina, who have been involved with concerts by Jefferson Starship, Devo, Dave Mason, Peter Dinklage and Boyz n the B.

Clubs Reopen

• Continued from page 48

days to Sundays. Before the Last Show opened, Rosario Gambino signed an unusual agreement with the township police department promising not to allow alcoholic beverages on the premises. Although the disco has no liquor license, New Jersey law allows patrons of restaurants to bring their own beer and

PALLADIUM

LOS ANGELES -The first National Male Exotic Dance Championships are set for the Palladium here Oct. 1. The event, spotlighting 25 male dancers humping and strutting to support drag queens, is

grinding to current disco favorites, is being produced by Don E. Branker for Climax/Laguna-Seahorse Productions. Branker was formerly involved in California Jams I and II and ABC-TV's "In Concert" series. Executive producers are Charlie Gilreath and Stephen G. Gambina, who have been involved with concerts by Jefferson Starship, Devo, Dave Mason, Peter Dinklage and Boyz n the B.

Clubs Reopen

• *Continued from page 48*

days to Sundays. Before the Late Show opened, Rosario Gambino signed an unusual agreement with the township police department promising not to allow alcoholic beverages on the premises. Although the disco has no liquor license, New Jersey law allows patrons of restaurants to bring their own beer and

© Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THE YEAR	LAST WEEK	WEEKS ON CHART	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52	ARTIST	4/1786 PUBLISHED NOT NECESSARILY APPEARING ON THIS LIST
★	2	10		FUNNY! FOR JAMAICA —Leslie (Phyllis) (B. Brown) / Andy Gray 7569 (Thomas)	
★	6	7		ANOTHER ONE BITES THE DUST —Owen (Duncan) / Owen Blackwell 4531 (Arista)	
★	1	15		GIVE ME THE NIGHT —George Brown (B. Brown) / George Brown 4531 (Arista)	
★	1	15		HOSE CREEPER —Michael Anderson (H. Anderson) / J. Smith 4531 (Arista)	
★	12	7		MORE BOUNCE TO THE DANCE —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	7	14		I'VE JUST GOT TO LOVE YOU —Brown (B. Brown) / Brown Bros. 4534 (Arista)	
★	7	11		GIM! DON'T GO! (J. Smith) / Brown Bros. 4534 (Arista)	
★	18	9		GET YOU DOWN —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	18	9		WE GO WINGING —L.T.A. (L.T.A.) / L.T.A. 4534 (Arista)	
★	9	12		SOUTHERN GIRL —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	11	10		LET ME BE YOUR ANGEL —Theresa Lawrence (Theresa Lawrence) / Brown Bros. 4534 (Arista)	
★	36	3		MASTER BLASTER —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	14	9		NEVER KNEW LOVE LIKE THIS BEFORE —Theresa Lawrence (Theresa Lawrence) / Brown Bros. 4534 (Arista)	
★	15	10		HE'S SO SHY —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	17	7		HERE WE GO —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	4	16		I'M COMING OUT —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	16	14		WANTED OF YOU —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	31	2		LET ME TALK —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	18	4		OPSIDE DOWN —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	21	9		I TOUCHED A DREAM —The Lady (The Lady) / Brown Bros. 4534 (Arista)	
★	20	8		POP IT —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	25	10		NO RIGHT TO LOVE —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	25	10		A ROMANCE —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	24	10		I HEARD IT IN A LOVE SONG —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	24	10		SHAKE YOUR PARTS —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	25	13		CAN'T HE TALK —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	26	13		BEACH —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	38	6		I NEED YOUR LOVE —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	28	13		LOVE DON'T MAKE IT RIGHT —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	42	4		FREEDOM —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	34	7		GIVE IT ON UP —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	35	6		MY PRAYER —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	37	17		THE BREAKS —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	
★	40	14		LOVELY ONE —Dazz (J. Thompson) / Brown Bros. 4534 (Arista)	

This year	Last year on chart	TITLE ARTIST	Label	Number	Weeks on chart	
★	26	23	ONE IN A MILLION	—Larry Green (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY		
★	43	37	PESH PUNCH	—The 4 Tops (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY		
★	36	28	14	RESQUE ME	—Tina Turner (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	37	23	10	SEARCHING	—Chaplin (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	38	11	1	GIRL OF MY DREAM	—Marshall (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	39	17	1	FUNTIME	—Funch (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	40	12	1	PAPILON	—Chaplin (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	41	4	1	NOW THAT YOU'RE	MIRE AGAIN (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	42	1	1	SOUL SHADOWS	—Carmichael (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	43	10	1	THE BURNING	—Lennon (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	44	29	1	TREASURE	—The Brothers Johnson (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	45	6	1	RED LIGHT	—Linda Clifford (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	46	1	1	HEROES	—Commey (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	47	1	1	EVERYTHING SO GOOD	—About You (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	48	1	1	WALA WALA	—Dance (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	49	1	1	UNLOCK THE FUNK	—Lennon (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	50	1	1	LOVE TOUCH	—A & M (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	51	1	1	HURRY UP THIS WAY AGAIN	—Sylvester (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	52	1	1	TRIPPING OUT	—Carmichael (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	53	1	1	COMING HOME	—Lennon (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	54	1	1	HOW SWEET IT IS	—Tina Turner (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	55	1	1	S.O.S.—S.E.A.	—Lennon (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	56	1	1	UPFUNK	—Pence (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	57	1	1	THIS FEELING RATED 3-7	—Carl Carlton (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	58	1	1	SUNRISE	—S. Davis (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	59	1	1	NIGHT TIME LOVER	—Tina Turner (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	60	1	1	THE WANDERER	—Dance (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	61	1	1	TAKE IT TO THE LIMIT	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	62	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	63	1	1	TELEPHONE BILL	—Johnny Taylor (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	64	1	1	REAL LOVE	—Dance (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	65	1	1	STUFFY	—Lenny White (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	66	1	1	KEEP FEELING	—Carmichael (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	67	1	1	LET'S GET FUNKY	—Lennon (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	68	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	69	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	70	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	71	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	72	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	73	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	74	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	75	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	76	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	77	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	78	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	79	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	80	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	81	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	82	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	83	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	84	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	85	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	86	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	87	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	88	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	89	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	90	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	91	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	92	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	93	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	94	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	95	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	96	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	97	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	98	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	99	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	
★	100	1	1	LOVE	—Barney Gomers (S. Davis) Warner Bros. 45237 (Jazz) GRAMMY	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ALBUM
68	58	5	CANT HELP MYSELF—Frank (Barrett; Warner Bros. Records, Sony Inc.)	68	58
69	71	4	KAMALI—Gary Nye (E. Berry; A&M 2748 (Salsoul/A&M A&M))	69	71
★	80	3	FOR YOU, FOR LOVE—Sweeney White Band (P. Sweeney; A&M 2748 (Salsoul/A&M A&M))	★	80
★	81	3	SUR JAM A LOT—Captain Jack (J. Camerata; IRS 748 (Cherrylin))	★	81
★	83	2	THE TILT—No Wave (P. Sweeney; A&M 2748 (Salsoul/A&M A&M))	★	83
NEW ENTRY			THE REAL THING—Kurtis Cobain (P. Sweeney; A&M 2748 (Salsoul/A&M A&M))	NEW ENTRY	
74	75	3	BAO BAO—Sage (J. Salsoul; MCA 41312)	74	75
75	73	3	YOUR LOVE IS GOOD—Shade & Sweeney (J. Salsoul; MCA 41312)	75	73
★	85	2	OM CHILL—Lenny Williams (J. Salsoul; MCA 41312)	★	85
★	87	2	HEY THERE LONELY GUY—Philly (J. Salsoul; MCA 41312)	★	87
78	78	3	SHAME ON YOU—Patterson (J. Salsoul; MCA 41312)	78	78
61	61	6	OUT HERE ON MY OWN—Reggie Channing (J. Salsoul; MCA 41312)	61	61
★	64	5	WOLFE MARY—Lenny Williams (J. Salsoul; MCA 41312)	★	64
NEW ENTRY			HOLD ON—Randy G (J. Salsoul; MCA 41312)	NEW ENTRY	
NEW ENTRY			EVERYTHING WE DO—Randy G (J. Salsoul; MCA 41312)	NEW ENTRY	
NEW ENTRY			THROUGHOUT YOUR YEARS—Randy G (J. Salsoul; MCA 41312)	NEW ENTRY	
NEW ENTRY			LAY ME GENTLY—Gaye Chandler (J. Salsoul; MCA 41312)	NEW ENTRY	
NEW ENTRY			MY GUY—Gaye Chandler (J. Salsoul; MCA 41312)	NEW ENTRY	
★	89	2	IS IT—Randy G (J. Salsoul; MCA 41312)	★	89
★	90	2	NOW YOU CHOOSE ME—Patterson (J. Salsoul; MCA 41312)	★	90
★	91	2	THIS IS IT—Randy G (J. Salsoul; MCA 41312)	★	91
★	92	2	HANG TIGHT—Randy G (J. Salsoul; MCA 41312)	★	92
★	93	2	REELS ARE WE—Randy G (J. Salsoul; MCA 41312)	★	93
★	94	2	MAKE ME YOUNG—Randy G (J. Salsoul; MCA 41312)	★	94
★	95	2	TASTE OF BITTER (J. Salsoul; MCA 41312)	★	95
★	96	2	LOVE—Randy G (J. Salsoul; MCA 41312)	★	96
★	97	2	GIMME WHAT YOU GOT—Randy G (J. Salsoul; MCA 41312)	★	97
★	98	2	HEARTACHE NO. 3—Randy G (J. Salsoul; MCA 41312)	★	98
★	99	2	I JUST WANNA DANCE (J. Salsoul; MCA 41312)	★	99
★	100	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	100
★	101	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	101
★	102	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	102
★	103	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	103
★	104	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	104
★	105	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	105
★	106	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	106
★	107	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	107
★	108	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	108
★	109	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	109
★	110	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	110
★	111	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	111
★	112	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	112
★	113	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	113
★	114	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	114
★	115	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	115
★	116	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	116
★	117	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	117
★	118	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	118
★	119	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	119
★	120	2	LOVE MAN—Randy G (J. Salsoul; MCA 41312)	★	120

LaSalle And Wolf Team For Single

By JEAN WILLIAMS

LOS ANGELES—MCA Records' Denise LaSalle has reactivated her production company, Ordena Enterprises, in Jackson, Tenn., and her first act is her husband, James "Sonny" Bunch.

Wolf, an air personality at WJHR-FM in Jackson, has recorded "Super-Wolf Can Do It" on Sugarhill Records. LaSalle produced and copenned the rap tune with Wolf and William Brown, a studio engineer.

If you will recall, Sugarhill Records gained national attention through another rap disk, "Rapper Delight," by the Sugarhill Gang.

LaSalle notes that she stopped producing other artists in 1973 to devote full-time to her own career. Now, in addition to signing her husband to a new production deal, she has signed a white rock/Country r&B act, Wolfpack. (The Wolfpack is coincidental.)

She explains that she is cutting the group in a rock/r&b vein and the LP is expected to be completed shortly.

As for her own career, LaSalle is working on her third LP for MCA which she plans to complete this month.

"I try to be contemporary with a my LPs but I never stray too far from my roots. For the upcoming LP I'm leaning more toward my older sound—and talking to women about

LaSalle, who reportedly has been a major artist in Japan since the early '70s, recently toured Japan for 10 days. Following the completion of her next album, she will go back on the road. She has an invitation to revisit Japan in December.

LaSalle the businessperson has definite feelings on the present status of the music industry.

"Because labels, not just MCA but most record companies, don't seem to do as much for black artists as they should, I had to go out and hire my own representatives. This happens to most black acts unless they go to a record company as a superstar."

"I have found that there's very little followup with black acts. My business manager Rick Taylor is working on this right now and MCA has promised to do more to promote my product," she says.

Stevie Wonder is set to be the guest MC at a tribute to gospel music at the Beacon Theatre in New York Friday (10).

The Dixie Hummingbirds, celebrating 52 years as gospel singers, are to be the featured group.

The New York-based communications firm Minger, Allen & Patton, producer of the event, also has tapped singer June Gathin from L.A. and Genobia Jeter & the Modulations to perform.

Admission to the Beacon, which seats 2,700 persons, is \$12.50 and \$10. A spokesperson notes that invitations have been extended to New York gospel artists to come to the theatre—and in some cases—perform.

And in another area—is it possible that Stevie Wonder is gearing up to produce the Dixie Hummingbird next LP?

A GREAT ONE FROM TYRONE DAVIS!



Tyrone's sleek vocal style has radio stations racing to play his version of the standard "How Sweet It Is (To Be Loved By You)."

It's featured on his new album, "I Just Can't Keep On Going," —a record that shifts in mood from fast numbers to the elegant ballads that are T.D.'s trademark.

You won't find another one like it!

"I Just Can't Keep On Going."

The new Tyrone Davis album includes "How Sweet It Is (To Be Loved By You)." On Columbia Records and Tapes.

Sweet success! The single is already 54* Billboard, 62* Cash Box and 50* Record World. And it's going strong on: WOLK, WHUR, WDAS-FM, WCAU-FM, WWHC, WBLK, WUFO, WXYV, WHUR, WAMT, WYOK, WACK, WGO, WVEE-FM, WOKS, WDDO, WSOX, WVEAS-FM, WATV, WULD, WSRC, WHYZ, WQMG, WEA, WAAA, WGV, WIDU, WOIC, WDDM, WPAL, WLF, WEDR, WMBM, WRB, WRXB, WMM, WOKB, WYON, WJPC, WSCI-FM, WKOL, WFM, WNOV, WABA, WCHB, WGP, WJZZ, WWS, WGIN, WDAO, WABQ, WJMO, WDM, WWCA, WTH, WTL, KCOH, KYOK, KJET, KALO, KADO, KAPE, KZEY, KGBC, KPRS, KATZ, WESL, WLOK, WHRK, KOKY, KCAI, WOKJ, WKXI, WJMI, WBAD, WESY, WOR, WGIS, WBOC, WYLD-AM, WNNR, WYOK, KGFJ, KJLH, KPQP and KWAC.



*Columbia is a trademark of CBS Inc. © 1980 CBS Inc.
Produced by Leo Graham, Booking Agency; Radio Writers Associates (212) 243-3939

SISTER SLEDGE

Group Drops 'Chic Formula' For New Rockish Direction

By JEAN WILLIAMS

LOS ANGELES—Sister Sledge has switched from its "Chic formula," which skyrocketed the group to fame, to Narada Michael Walden for a new production direction.

In less than one month from the day he received the call from Henry Allen, president of Cotillion Records, to produce the sisters, Walden completed writing the tunes, and he moves into San Francisco's Automatt this week to begin recording.

According to Walden, who co-produced and co-wrote Stacy Lattisaw's hit "Let Me Be Your Angel," The Sister Sledge album will have rock overtones in addition to some ballads.

"The album is entitled 'All American Girls' and that concept is carried

throughout. Sister Sledge wants to go more into rock."

"I'm also allowing them [Sister Sledge] to put more of themselves into the LP. I wrote seven tunes, and they brought about 20 tunes they had written. We're using three of their tunes."

All tunes were good," he continues, "but three were perfect for this LP."

"Also for the first time, Sister Sledge will share in the production." Walden intimates the production "were fears of who would produce them again. They didn't want to go with a producer who would not allow them any input."

Walden suggests he is maintaining the high energy direction Chic used to propel the group. But as opposed to Chic's disco-oriented format, he has taken the pop-rock route. "We didn't want Sister Sledge to sound the way it did four years ago," he says.

Walden points out that the group has matured in four years, both as a single unit and as individuals, and eventually each woman will probably record a solo LP.

No word yet on who will produce the solo projects, however. "Kathy and I have talked about working on her solo album," says Walden.

Explaining how he penned the tunes, Walden says all production and was ready to go into the studio in one month, with the LP expected to be completed in five or six weeks.

Walden says, "We know everything that's going to be done before we go

into the studio. The key is rehearsal. That's what happened with Stacy [Lattisaw]."

"Look at groups like Earth, Wind & Fire. They conduct rehearsals, so other. You can tell that when they go into the studio they are fully prepared. You also determine those who don't prepare. They want to go into the studio to begin."

"I didn't take long to write the songs because I know the women. I knew what I wanted for them and I know what they were going to need to every detail before going into the studio."

Avoiding Walden with some of the lyrics for "All American Girls" were Alice Wills, Kathy Sledge and Walden's wife, Lisa. Wills also works with Earth, Wind & Fire.

Walden considers his work with Sister Sledge not only a departure from past productions but a definite expansion into new territory. Lattisaw was his first attempt at producing a pop/rock artist. Prior to that his work with others was, for the most part, limited to jazz.

As for his own recording career, Walden's fifth LP for Atlantic Records, "Naked," released last week, was written and produced by the artist.

Will his recording/performing career suffer as a result of his time consumed with work with other artists?

"Probably yes," he says. "But I want to blossom in all facets of the industry. I must do what's best for my career and producing major artists is good for me."

BOOK REVIEWS

Presley's Last Days Of Presley & Basie

"Elvis: The Final Years" by Jerry Hopkins, St. Martin's Press, 258 pages, \$12.95.

"The World Of Count Basie" by Stanley Dance, Charles Scribner's Sons, 399 pages, \$16.95.

LOS ANGELES—Two titans of the pop music world dominate this month's book lists.

Hopkins authored an earlier book on Presley, but in this superior work he confines his research to the past three last months of the Shreveport Mississippi's remarkable life.

There's irony in Presley's visit to the White House, where President Nixon made the singing guitarist a guest of honor. Presley, however, was given a badge to make the appointment official. Presley himself was an addict, and Hopkins documents the proof that drugs overtook his health.

The beauty of Hopkins' writing is that he carefully narrates a plethora of Presley fanatics, his temper tantrums, his sexual proclivities, his recording sessions when he failed to tap any thing good enough to issue, his troubled marriage to Priscilla, his financial extravagance, his odd food preferences.

It adds up to powerful reading. With this entry, Hopkins almost certainly has achieved the most informative book on Presley of the last 30 in the series.

Dance's Basie tome may surprise, inasmuch as it is not a biography of the jazz pianist.

Constructed along the line of Dance's "The World Of Earl Hines" three years ago, "The World Of Count Basie" is viewed by Basie's associates, as well as 34 chapters, and

only the first quotes Basie and delves into his personal life.

And then come interviews with one-famous persons like Jimmy Rushing, Lester Young, Buck Clayton, Jo Jones, Earle Warren, Dick Wells, Harry Edison, Helen Humes and others who performed so brilliantly in early Basie bands.

Those informative pages are followed by more interviews, with Basie's friends, among them Nat "King" Cole, and that's on the way, the 76-year-old Count of Red Bank advances.

Each has something to contribute to the Basie legend. Dance, a British-reared writer and critic who now sides in Vista, Calif., has produced a first-rate book. But one still hungers for a first-person Basie autobiography, and that's on the way.

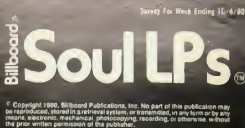
Both volumes are illustrated with attractive halftones.

DAVE DEXTER JR.

The Orchestra To Enter Its 2nd Year

LOS ANGELES—Henry Mancini and Lalo Schifano took turns conducting The Orchestra, the 46-piece ensemble of Southern California studio musicians, during that group's open rehearsal Sunday (28) at the Century City shopping center here.

That event signals the Orchestra's second season at the Music Center, which begins Oct. 28. Compositions by John Williams, Jerry Goldsmith, Gerald Immer and Charles Fox will be performed.



This Week			Last Week			This Week			Last Week		
Rank	Artist, Label & Number (Old, Label)	Weeks on Chart	Rank	Artist, Label & Number (Old, Label)	Weeks on Chart	Rank	Artist, Label & Number (Old, Label)	Weeks on Chart	Rank	Artist, Label & Number (Old, Label)	Weeks on Chart
1	GIVE ME THE NIGHT George Benson Mercury 963 363	1	1	GIVE ME THE NIGHT George Benson Mercury 963 363	1	47	47	47	47	47	47
2	16	2	2	16	2	41	41	41	41	41	41
3	3	3	3	3	3	42	42	42	42	42	42
4	10	4	4	10	4	42	42	42	42	42	42
5	10	5	5	10	5	44	44	44	44	44	44
6	7	6	7	7	6	45	45	45	45	45	45
7	6	7	6	6	7	45	45	45	45	45	45
8	10	8	8	10	8	46	46	46	46	46	46
9	11	9	9	11	9	47	47	47	47	47	47
10	10	10	10	10	10	48	48	48	48	48	48
11	13	11	11	13	11	49	49	49	49	49	49
12	16	12	12	16	12	50	50	50	50	50	50
13	13	13	13	13	13	51	51	51	51	51	51
14	16	14	14	16	14	52	52	52	52	52	52
15	14	15	15	14	15	53	53	53	53	53	53
16	15	16	16	15	16	54	54	54	54	54	54
17	25	17	25	25	17	55	55	55	55	55	55
18	12	18	12	12	18	56	56	56	56	56	56
19	13	19	13	13	19	57	57	57	57	57	57
20	23	20	23	23	20	58	58	58	58	58	58
21	18	21	18	18	21	59	59	59	59	59	59
22	23	22	23	23	22	60	60	60	60	60	60
23	23	23	23	23	23	61	61	61	61	61	61
24	22	24	22	22	24	62	62	62	62	62	62
25	27	25	27	27	25	63	63	63	63	63	63
26	24	26	24	24	26	64	64	64	64	64	64
27	28	27	28	28	27	65	65	65	65	65	65
28	21	28	21	21	28	66	66	66	66	66	66
29	28	29	28	28	29	67	67	67	67	67	67
30	32	30	32	32	30	68	68	68	68	68	68
31	35	31	35	35	31	69	69	69	69	69	69
32	37	32	37	37	32	70	70	70	70	70	70
33	33	33	33	33	33	71	71	71	71	71	71
34	35	34	35	35	34	72	72	72	72	72	72
35	37	35	37	37	35	73	73	73	73	73	73
36	36	36	36	36	36	74	74	74	74	74	74
37	38	37	38	38	37	75	75	75	75	75	75
38	39	38	39	39	38						
39	39	39	39	39	39						

Counterpoint

Continued from page 51

Carl Davis, president of Chess Records of Chicago, was recently honored as man of the year by America's Music & Entertainment Hall of Fame, Inc.

The Hall of Fame, Inc. and the Sammy Davis Jr. Performing Arts Scholarship Program hosted a reception for Davis which drew more than 750 persons.

Sammy Davis Jr. scholarship certificates were presented to college-bound Chicago youth at the affair.

Remember... we're in communications, so let's communicate.



★ 1 Single This Week

FUNKIN' FOR JAMAICA

Tom Browne
Arista/GRP 2506



**Give the gift
of music.**

Copyright 1985, Bellwood Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without

Billboard®

Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard®

HOT SOUL SINGLES & LPS

★ **STAG Performer** – Singles registering greatest improvement upward across this week

SINGLES

TITLE-Artist-Label		TITLE-Artist-Label	
WEEK	CHART	WEEK	CHART
★	2	★	10
LAST WEEK		LAST WEEK	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
55	55	55	55
56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

STAR Performance – 1 P's, 10 minutes, 100% coordination, 100% accuracy this week

LPs

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST- LABEL	TITLE-ARTIST-LABEL
★ 1	9	1	GIVE ME THE NIGHT—George Benson Quest/Warner Bros. (S) 3453	GARDEN OF LOVE—Rick James Gordy (G) 95941 (Motown)
2	16	2	DIANA—Diana Ross Motown (M) 33407	REAL PEOPLE—Chic Atlantic (A) 16916
3	3	3	T.P.—Teddy Pendergrass P.R. (Z) 26746 (CBS)	NAUGHTY—Chaka Khan Warner Bros. (S) 3395
4	10	4	LOVE APPROACH—Tom Browne Arista (AR) 3908	—Boyz n the Daisies 20th Century (F) 65 (A&A)
5	5	5	JOY AND PAIN—Maze Capitol (C) 13081	I TOUCHED A DREAM—The Dells 20th Century (F) 616 (A&A)
7	7	7	WOLF RECOVER—Michael Henderson Badman Bros. (S) 3501 (Arista)	ONE WAY FEATURING AL HUSOON— MCA (MCA-5127)
7	6	6	THE YEAR 2000—O'Jays TSOP (F) 34416 (CBS)	HOT BOD—Fallback Spring (S) 14726 (Polygram)
★ 17	3	17	ZAPP—Zapp Warner Bros. (S) 3447	TWICE AS SWEET—Twice as Sweet



Single This Week

**CAN'T FAKE
THE FEELING**

Give the gift
of music.

Geraldine Hunt

Prism (12-inch) PLP 1006/PDS 405

Billboard®

Copyright 1980, National Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

DISCO TOP 60®



★ STAR Performer — registering greatest appreciation upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1		CAN'T FAKE THE FEELING—Geraldine Hunt Prism (12-inch) PLP 1006/PDS 405
2	3	ANOTHER ONE BITES THE DUST—Queen Harris (LP) SE 513
3	4	LOVE SENSATION—Loleatta Holloway Salsoul (LP) GA-506
4	2	GIVE ME THE NIGHT—George Benson Quest/Winter (LP) 12-inch* HS 3453
5	5	UPSIDE DOWN/I'M COMING OUT—Diana Ross Motown (LP) MG 9381
6	6	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)— RSD (LP) RS-1-3080
7	7	I'VE JUST BEGUN TO LOVE YOU/00 ME RIGHT/GROOVE —Dynasty Soul (LP) 12-inch BM 1-53676-YO 12027
8	8	QUE SERA MI VIDA—Gibson Bros. Mong (LP) 12-inch 7183
★ 9	★ 10	WHIP IT/DAYES OF STEEL/FREEDOM OF CHOICE—Devo GWS (LP) GWS 100
★ 10	★ 11	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	32	SLEEPWALK—Ultravox Chrysalis (LP) CHRS 1206
32	14	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson Warner (LP) 12-inch* HS 5458
33	23	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART— France Joli Private (LP) PRS 12179
34	24	WARM LEATHERETTE—all cuts—Grace Jones Island (LP) 12-inch* LIPS 8582
35	28	IS IT ALL OVER MY FACE—Loose Joints West End (12-inch) Island WES 22293
36	30	DOES IT FEEL GOOD—B.T. Express Columbia (LP) JC 36333
★ 37	★ 38	THE WANDERER—Donna Summer Geffen (12-inch) GE 48653
★ 39	55	FREEDOM—Grand Master Flash Saphire (12-inch) SH 549
★ 40	★ 41	HOT LEATHER—Passengers Unwaver (12-inch) Import
★ 41	49	FUNTIME—Peaches & Herb Polygram (12-inch) PG 175

Billboard® TOP LPs & TAPE

Copyright 1995, Willard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

2. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$ and $\frac{1}{4} \times \frac{1}{4} = \frac{1}{16}$ so $\frac{1}{16}$ of the
 3. 16 = 16. The number 16 is 16. The number 16 is 16.
 4. 16 = 16. The number 16 is 16. The number 16 is 16.
 5. 16 = 16. The number 16 is 16. The number 16 is 16.

Recording Industry Assn. of America seal for sales of 500,000 units

Recording Industry Assn. of America seal for sales. "© 1999 RIAA"

Rank	Artist	Title	Label	Chart	Weeks	Peak	Artist	Title	Label	Chart	Weeks	Peak
1	QUEEN	The Game	Elektra SE-513	29	23	9	DIONNE WARWICK	No Night So Long	Arista AL 9526	56	56	10
2	DIANA ROSS	Diana, Motown ME-53641	76	2	ZAPP	Zapp, Warner Bros BSX 3463	76	2	76	2	76	2
3	GEORGE BENSON	Give Me The Night, Warner Bros HS-3453	31	32	10	MAZE	Joy Ann Farrow, Capitol ST-12087	31	32	10	31	32
4	SOUNDTRACK	Karatok, MCA MCA-6100	32	30	15	COMMODORES	Heroes, Motown ME-53641	32	30	15	32	30
5	THE CARS	Panorama, Elektra SE-514	41	4	JETHRO TULL	A, Chrysalis CHE 1301	41	4	41	4	41	4
6	THE ROLLING STONES	Emotional Rescue, Rolling Stones CDC 16015 (Atlantic)	37	5	L.T.D.	Shine On, A&M SP-4819	37	5	37	5	37	5
7	SOUNDTRACK	Urban Cowboy, Full Moon/Asylum DP-90002	35	36	9	EDDIE MONEY	Playing For Keeps, Columbia FC 36514	35	36	9	35	36
8	PAT BENATAR	Crimes Of Passion, Chrysalis CHE 1275	38	6	THE O'JAYS	The Year 2000, TSPQ PZ 36416 (CBS)	38	6	38	6	38	6
9	JACKSON BROWNE	Hold Out, Asylum HE-5111 (Elektra)	39	13	EDDIE RABBITT	Horizon, Elektra HE-276	39	13	39	13	39	13
10	AC/DC	Back In Black, Atlantic SD 16018	40	5	MINNIE DRIVER	Love Lives Forever, Capitol SD-12097	40	5	40	5	40	5
11	SOUNDTRACK	Nonstop Music, Columbia SZ 3672	45	4	AL STEWART AND SHOT IN THE DARK	24 Carrots, Arista AL 9520	45	4	45	4	45	4
12	CROSS	Warner Bros BSX 3383	40	24	8	SOUNDTRACK	McClatchy, Polygram PD-15264	40	24	8	40	24
13	ROSSIGNOL COLLINS	Anytime Anyplace, MCA MCA-5150	43	17	DEVO	Freedom Of Choice, Warner Bros BSX 3435	43	17	43	17	43	17
14	BAND	TEDDY PENDERGRASS	43	17	DEVO	Freedom Of Choice, Warner Bros BSX 3435	43	17	43	17	43	17



**Music Industry Division
United Jewish Appeal-
Federation of Jewish Philanthropies Campaign
cordially invites you
to its Fifteenth Annual Dinner/ Dance
honoring Dick James
Chairman, Dick James Organization**

Saturday, October 25th, 1980, 7 PM
Sheraton Centre Hotel, Imperial Ballroom
53rd Street & Seventh Avenue
New York City

Evening Dress/Dietary Laws

Individual Tickets (\$175 per person)

For ticket information and reservations
contact John Kraushar, UJA-Federation
130 East 59th Street, New York City, NY 10022
(212) 751-1000, Extension 154

Billboard®

Caution: The Belmont Publications, Inc. the part of this advertisement may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without written permission of the publisher.


[illegible]

TIME	DATE	TITLE-Label
8:30	10/14	3 ANOTHER ONE BITES THE DUST —Queen Elektra 47031
9:00	10/14	2 ALL OUT OF LOVE —Air Supply Atlantic 47052
9:30	10/14	3 UPSIDE DOWN —Diana Ross Motown 1424
10:00	10/14	4 GIVE ME THE NIGHT —George Benson Orestis Warner Bros. 49505
10:30	10/14	5 DRIVIN' MY LIFE AWAY —Eddie Rabert Elektra 46656
11:00	10/14	6 LATE IN THE EVENING —Paul Simon Warner Bros. 49511
11:30	10/14	7 WOMAN IN LOVE —Barbra Streisand Columbia 111364
12:00	10/14	8 I'M ALRIGHT —Kenny Loggins Compendium 47131
12:30	10/14	9 LOOKIN' FOR LOVE —Johnny Lee Asylum 47004
1:00	10/14	10 XANADU — Diana Martin-John Electric Light Orchestra Mercury 47026
1:30	10/14	11 REAL LOVE —The Doobie Brothers Warner Bros. 46503
2:00	10/14	12 FAME —Irene Cara RSD 1034
2:30	10/14	13 ALL OVER THE WORLD — Electric Light Orchestra MCA 47285
3:00	10/14	14 YOU'LL ACCOMPANY ME — Bob Seger & The Silver Bullet Band Capitol 4681
3:30	10/14	15 HE'S SO SHY —Painter Sisters Planet 47916 (Kojak)
4:00	10/14	16 HOT ROD HEARTS —Robbie Dupree Elektra 47005
4:30	10/14	17 NEVER KNEW LOVE LIKE THIS — The Doobie Brothers Warner Bros. 46503

Recording Industry Assn. of America goal of certification as a "million seller."

WEEK	DATE	CHART	TITLE-Label
38	12/1	1	THE LEGEND OF WOOLEY SWAMP —The Charlie Gones Band Epic 9-55021
40	12/15	1	OUT HERE ON MY OWN —Irene Cara RSO 11-146
43	12/29	1	WHIP IT —Devo Warner Bros. 4-8560
42	1/5	1	I'M ALMOST READY —Patte Perrine League Capitol 4-1254
44	1/12	1	LADY —Kenny Rogers Lodestar 13-80
45	1/19	1	LET ME BE YOUR ANGEL —Stacy Lattisaw Comline 4-851 (Atlantic)
48	2/2	1	YOU'VE LOST THAT LOVIN' FEELING —Daryl Hall and John Oates RCA 12-103
49	2/9	1	WALK AWAY —Conny Summer Capitol 4-1200
50	2/16	1	TOUCH AND GO —The Cars Elektra 4-1093
53	2/27	1	COULD I HAVE THIS DANCE —The Jacksons A&M 4-1250
71	3/13	1	LOVELY ONE —The Jacksons Epic 9-55033
46	3/20	1	DON'T YOU WANNA PLAY THIS GAME NO MORE —Elton John A&M 4-1253
47	3/27	1	MY PRAYER —Ray Goodman & Brown Polygram 2-116
72	3/27	1	SHE'S SO COLD —The Rolling Stones Rolling Stones 2-101 (Atlantic)
67	4/10	1	THAT GIRL COULD SING —Jackson Browne Capitol 4-1251
64	4/24	1	LET ME TALK —Jenny, Wind & Fire ABC 4-1252

Recording Industry Assn. of America seeks certification as two million seller

TIME	DATE	CRASH	TITLE-Label
69	70	4	IF YOU SHOULD SAIL —Neilson-Popson Capitol 4910
70	51	17	LET MY LOVE OPEN THE DOOR —The Four Seasons Mercury 1000
71	34	19	TAKE YOUR TIME —S.O.S. Band Taka S-332 (485)
			CRY LIKE A BABY —Kim Carnes EMI-America 8056
			HIT ME WITH YOUR BEST SHOT —Pat Benatar Chrysalis 7464
	84	2	THIS TIME —Joan Cougar Real Gone Music 1000
75	36	14	BOULEVARD —Jackson Browne Asylum 41003 (49441)
	86	2	TURNING JAPANESE —The Vipers United Artists 1364
77	37	20	IT'S STILL ROCK AND ROLL TO ME —Bobbie J. Taylor Columbia 1-11276
78	41	9	RED LIGHT —Linda Clifford RSCJ 141
	89	2	I'M HAPPY THAT LOVE HAS FOUND YOU —Jenny Hall Enc 8-50931
	90	2	CASE OF YOU —Frank Stallone Scotti Bros. 693 (Atlantic)
81	55	7	GOD MORNING GIRL/STAY AWHILE —Journey Columbia 1-11339
82	56	7	THUNDER AND LIGHTNING —
83	69	13	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME —The Waitresses Columbia 1-11545

delphine
RECORDS

SPECIAL

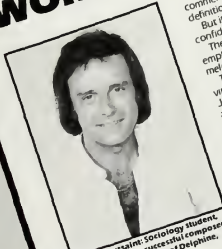


THE LEADING FRENCH
INTERNATIONAL PRODUCER

delphine
RECORDS



A FRENCH COMPANY OPENS THE DOOR TO WORLD SALES



Olivier Toussaint: sociology student, part-time singer, successful composer and now key executive of Delphine, particularly active on the international side.

DELPHINE SALES FIGURES

The remarkable international breakthrough of Delphine recordings over the past couple of years is best illustrated by an analysis of sales figures enjoyed by the remarkably consistent pianist Richard Clayderman.

Between July 1, 1978, and July 1, 1980, he has topped up more than nine million album and singles units, including France and taking in all foreign territories. At award level, he has picked up 61 gold disks and 14 platinum records.

His biggest sales over this period were in Germany, with 2.5 million LPs and singles, topping the two million mark in France. His biggest foreign territories: Spain, 700,000 units; Argentina and Scandinavia, 500,000 each; Austria, 450,000; Mexico, 350,000; Japan, 300,000; Venezuela, 250,000; Brazil, Holland and Switzerland, 200,000 each; Canada, Belgium and South Africa, 150,000 each.

Jean Claude Borely, hit-making trumpet player, is the longest-serving artist on the Delphine roster and he has recorded 16 albums over the past five years, with total sales of three million worldwide. His singles sales have topped the nine million mark, and he has received 15 gold and two platinum records.

The group Anarchic System, French but recording in English, has a list of hits, notably "Pop Corn," "Generation," and "Sherie She Lala," topping four million singles sales in France and abroad.

With "Pop Concerto Show" and "She Wears A Rain-bow" as the biggest successes, the Pop Concerto Orchestra, with Olivier Toussaint as the singer, sold two million singles worldwide.

And now there is Jean Michel de France, launched on a tidal wave of promotion and with his first album selling extremely well, ready for the next Delphine push for international recognition and acceptance.

Delphine Records, set up in Paris in 1971 and built on the creative and commercial talents of two men, Paul de Senneville and Olivier Toussaint, is by definition a small company.

But its success worldwide is massive—a 1979 turnover of \$14.4 million is confidently projected by the company to double to around \$28 million this year. The Delphine musical policy has mainly centered around instrumentals, the emphasis firmly on melody. In spite of its sales growing there's still work to be done in the U.S., admit de Senneville and Toussaint, but virtually everywhere else there is a law degree, then served for 28 months with the French Marines in Algeria. Afterwards he moved into the fringes of the movie and an outstanding money-making copyright.

There's still work to be done in the U.S., admit de Senneville and Toussaint, but virtually everywhere else there is a law degree, then served for 28 months with the French Marines in Algeria. Afterwards he moved into the fringes of the movie and an outstanding money-making copyright.

Toussaint's background involved a degree in sociology, studies of political and economic science, while at the same time singing with his own group. In 1968 he had a chance meeting with de Senneville and an important new pop-writing team was launched.

At first, their writing was tentative and experimental and Toussaint still preferred singing to songwriting. But Poinareff turned a couple of the compositions into hits, notably "Tous Les Bateaux," Claude Francois and Dada recorded others.

However, most of the big names had their own songwriting deals, and were interested only in surefire hits, so de Senneville and Toussaint decided to branch out on their own, wave dependence on the whims of artists, and produce artists and records for themselves.

Toussaint sang, in English, with the Pop Concerto Orchestra, and that group sold well in Europe and in parts of South America. Another band they launched was Anarchic System.

But a major breakthrough came when de Senneville and Toussaint were invited to write a main theme for the movie "Un Linceul N'A Pas de Poche" a Jean-Pierre Mocky vehicle.

The film flopped, but the song triumphed. As "Dolannes Melodie," it sold 2.5 million units in France alone, breaking all national sales records for a movie theme.

Worldwide it neared the 8 million mark, and it made an international star of Jean-Claude Borely, a trumpet player whose background was in the anonymity of club band life.

The next Delphine development, in the 1975-1976 period, was the story of "Ballade Pour Adeline," another de Senneville/Toussaint composition. It was a (Continued on page D-12)



Paul de Senneville: Armed with a law degree, served with the Marines in Algeria, then into journalism, television and films, and now president of Delphine.

Delphine Studios: A shot from the control room of a recording complex set up three years ago. A second studio is being added for early 1981, along with a copying studio.



delphine
RECORDS



Thanks to Delphine
for 3600 000 LPS and
10 500 000 Singles sold!
18 times Gold!

Jean Claude Borelly



delphine
RECORDS

Thanks to Delphine
for my future gold records!
J.M. de FRANCE

We're proud to represent
Holland's best selling pianist

Richard Clayderman

who happens to be
the best selling
pianist in the world!

**Congratulations
Delphine!**



CNR Records, Gouwzeestraat 1-3, 1382 KD Weesp, Holland, phone (2940) 15244



MUSIC B.V.

Nada Music, Alexanderlaan 2, 1213 XS Hilversum, Holland, phone (35) 857841

**YOU HAVE RELIED ON US...
THANK YOU DELPHINE...
WE RELY ON YOUR TALENT.**



SATRAPE DIM

44, Rue Pierre Joseph Proudhon - 78800 Houilles
Tél : 968.87.83 • 968.78.47

delphine

Jean Claude Boreilly, the first of Delphine's French instrumentalists to make the big international breakthrough, then aged 22, and a one-time "anonymous" club band musician, in five years he has recorded 16 LPs. Nine million singles and three million LPs have been sold all over the world, and he has received 15 gold and two platinum records.



Richard Clayderman, whose music, Delphine believes, offers "a relief from stress" in times of violence, gas shortages and inflation. Finding international success with his romantic mood music, the pianist has so far received 61 gold records and 14 platinum. He's sold over nine million units in countries ranging from the French home base to all of Europe, Latin America, Japan, Canada and South Africa.

Jean Michel De France is a 22-year-old orchestra leader who has become Delphine's big new hope for international acceptance. Thanks to a huge promotional campaign, his first LP has gotten off to a good start. The company is committed to this new Delphine protégé as a primary objective for 1980-81.



ADVERTISEMENT

OCTOBER 4, 1980 BILLBOARD

Glad To Be Your Partner Delphine

Mr. Paul de Senneville
Mr. Olivier Toussaint



Jean Claude Boreilly



Richard Clayderman

Best wishes for your continued success--VICTOR/JVC

• VICTOR MUSICAL INDUSTRIES, INC.
26-18, 4-CHOME JINGUMAE SHIBUYA KU, TOKYO
150 JAPAN TEL 405-5151
Cable "VICRECORD Tokyo Telex VICREC J242-4293

• L.A. BRANCH OFFICE
9000 Sunset Blvd. Suite 705
Los Angeles, Calif 90069
Tel 213 274-6210

delphine
RECORDS



Thanks to DELPHINE
for 12 millions of LPs and singles
sold.
46 Times Gold 10 Times Platinum
R. Chapuis

delphine
RECORDS

Richard Clayderman



TELDEC

delphine

Merci Delphine

At the end of 1978
began an unprecedented success story.

Overnight in Germany, Austria
and Switzerland, Richard Clayderman
became the Top-number-one star
on the piano.

What triggered the beginning
of this fantastic career was a song in a
detective series – »Ballad for Adeline«.
This soothing melody was
heard by millions.

Skillfully, Richard Clayderman,
followed up this gigantic success with his
album »Träumereien« which has now
been on the German charts for
the last 75 weeks.

Throughout German speaking countries,
his golden melodies have brought
him 10 golden records. Our thanks to
Paul de Senneville, Olivier Toussaint,
Richard Clayderman, Jean-Claude Borelly,
Jean-Michel de France, Marion de
Froment and Jean Baudlot.

AUSTRIA

4 platinum records for
»Träumereien«
»Ballade pour Adeline«
1 golden record for
»Romantic Melodies«

Musica
Schallplatten Vertrieb GmbH (IFPI)
Webgasse 43
A-1071 Vienna, Austria

GERMANY

2 platinum records for
»Träumereien«
1 golden record for
»Träumereien«
1 golden record for
»Ballade pour Adeline«
TELDEC »Telefunken-Decca«
Schallplatten GmbH
Heußweg 25
D-2000 Hamburg 19
Germany

SWITZERLAND

(since April '80)
1 golden record for
»Ballade pour Adeline«
Musikvertrieb Zürich AG
Bodenerstr. 555-557
CH-8048 Zürich,
Switzerland

delphine

We are proud to
be associated with



El Palacio de la Música, S. A.
Caracas - Venezuela
and INCOLVE Ltda.
Bogotá - Colombia

delphine**delphine**

Richard Clayderman



Congratulations for your
worldwide success

delphine

Jean Claude
Borelly



Congratulations & Thanks

Jean Michel
de France

**delphine**

Thanks to
delphine



Adresse
conception - composition - photographure
41 rue laugier - 75017 paris
tél. 267.22.11/227.47.54



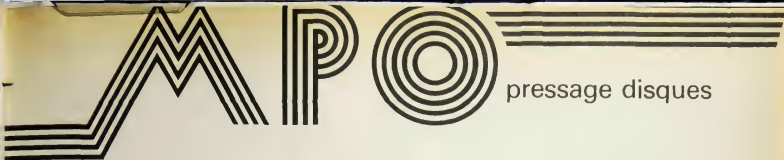
Thanks to
delphine



APEP impression de pochettes de disques
37 rue laugier - 75017 paris
tél. 227.49.85/622.38.03



des cartes à jouer pour une grande réussite



*est heureux de féliciter "DELPHINE"
pour sa brillante réussite.*

Le travail professionnel de haut niveau
fourni par son équipe ne pouvait
qu'entraîner le succès.

La qualité des produits que nous
fabriquons et le service que nous
assurons, sont nécessaires à son
développement.

"M.P.O. is happy to congratulate Delphine on
their outstanding achievements.

Our teamwork and the highest possible
professional standards have brought us
mutual success.

We are delighted that the quality of our products,
equipment and service have contributed to
your development."

Duplication cassettes

RICHARD CLAYDERMAN



AFTER YOUR INCREDIBLE SUCCESS ON RECORDS IN SCANDINAVIA...
WELCOME TO YOUR FIRST SCANDINAVIAN CONCERT TOUR...

OCTOBER
15 STOCKHOLM
16 COPENHAGEN
17 LUND
18 GOTHENBURG
19 OSLO
20 BERGEN



Denmark
SONET/DANSK GRAMMOFON A/S
And soon to be released in the United Kingdom by
SONET RECORDS & PUBLISHING LTD.

THE
Sonet
GROUP
SWEDEN
SONET GRAMMOFON AB
Norway
ARNE BENDIKSEN A/S
Finland
SCANDIA MUSIIKKI OY

delphine

piano showcase. The two writers auditioned many musicians but the choice eventually fell on Richard Clayderman.

Recalls Toussaint: "Remember this was the time of the disco music build-up. Romantic music seemed to be on the way out. People said we were crazy going along with a pianist, but we went ahead anyway. We sold very slowly first in France, then Germany. We knew it had to be a slow process. We had to go to each area and lay on promotions and make tv appearances, and it took well over a year.

"But slowly it did work. Teldec, our licensee in Germany, asked us to produce a special album, using standard titles, but including 'Ballade Pour Adeline.' This came out at the start of 1979. K-tel released in Germany, expected sales of 250,000, but got more than half a million. Then I reverted to Teldec and today this album has sold more than 1.5 million units in Germany alone."

To the surprise of Toussaint and de Senneville, other Delphine licensees decided to go with the song and the record. Spain built a tv promotion around it, then Argentina, Holland, Belgium, Scandinavia, Japan and South Africa.

Says Toussaint: "Now it was 1979 and the song and Clayderman were international. It had taken around two years, but we were more knowledgeable than we'd been when launching Jean-Claude Borely. It was good for 'Ballade Pour Adeline' that it wasn't a huge hit right away around the world, for a slow build-up gave us the chance to go to each country."

The Delphine team was in Japan in February this year with Clayderman for radio and tv, ready for concerts there mid-summer. And in Germany, where his original outside-France launch started, there's a month-long Teldec promotion on his new album "The Music Of Love."

Says Toussaint: "Clayderman has sold around nine million albums in 18 months and his international reputation as a concert performer is established. He's 26 years old, started getting success when he was 25. Borely is 26, too, but had initial success when he was 22. He isn't really ready then, nor were we. Now he's ready, so are we. We've taken him to Germany, to South America, and we build shows around him and his own band. He's a stage entertainer now, not just a record seller."

The third major artist is a conductor, Jean-Michel de France. Toussaint and de Senneville are proud that he represents another Delphine trend against the general musical current.

Says Toussaint: "We started French groups singing in English, when nobody else was doing it. When others started, we stopped. Disco came, and it wasn't a good time for us—but we went along with a pianist creating essentially romantic music."

"We had a world of violence, and petrol shortages and slumping dollars and so on. People were under stress. We offered a release from stress through music."

"Now there is Jean-Michel de France. In the whole world, I don't know many record companies who promote new young conductors. There are French conductors who remain well-known, such as Paul Maunat, Franck Pourcel and Raymond Lefevre. They're more established men. But we've gone for a 22-year-old, not only talented but handsome. He adds to the belief that Delphine is currently an instrumental music specialist company. But he's very much our main aim for the future."

"We want to remain compact. We don't want a huge artist roster. And we know that it will take time and patience to build a conductor as an international personality."

Three years ago, Delphine invested in its own studio, housed in the 120-year-old office complex in the Champs-Élysées area. The studio is rented out but also used to record Delphine artists, cutting out hassles over booking time in studios outside. Compilations of back catalog is another aspect, always produced with the international marketplace in mind.

(Continued on page D-14)

delphine



Jean Michel de France contemplates his future as an inter-
nationally famous conductor amidst an appropriately romantic
Parisian setting.



Richard Clayderman in concert.

DEDICADO A NUESTROS AMIGOS: DELPHINE MUSIC

RICHARD CLAYDERMAN



SECRETARIA

Ballada para Adeline

Las flores salvajes

Todos los barcos todos los puertos
El concierto del mar

CLAN dilo
EDITORIAL MUSICAL

Av. 19 N° 481 - 2° piso Of. "D"
Tel 3-6404 - 1900 La Plata
Buenos Aires, Argentina
Cable: CLANDILO - Telex 31166

JEAN MICHEL DE FRANCE



Dto. PRENSA Y DIFUSION



Dto. PRODUCCIONES
ARTISTICAS



IL CAPO

JEAN CLAUDE BORELLY

CLAUDIA POLLEY

OLIVIER TOUSSAINT

481
CARTAS

Dear Paul

Dear Olivier

*We are proud to be associated with you
achieving 2 gold albums, 2 platinum albums
and 1 gold and 1 platinum single in just one year.*

Congratulations!

*We are sure that you will have even greater
success in the future.*

Andy, Heide & Rolf

ROLF BUDDER MUSIKVERLAGE

delphine

Says Toussaint: "In a business philosophy sense, everything we do at Delphine is based on the concept that a recording artist who doesn't go on stage cannot be a total artist. For us, concert management and French and international promotional work are vital.

"But added all together, a key reason why this small company is running so well is first that the president Paul de Senneville, and myself as head manager are first of all composers, then producers, and personal managers and concert managers—and at the same time are businessmen, the president and head manager. Instead of having 10 a&r managers working with us, we do it ourselves with the collaboration of a&r manager Jean Baudiot and we're so involved that we just couldn't cope with 20 or 50 artists."

Delphine music publishing is another important profit center for de Senneville and Toussaint, but the two have built other business interests outside the music world. Their model agency, for instance, is one of the three most important in France, housed next door to the record company and studios.

Then there are investments in apartments, mainly in the south of France and much in demand for MIDEM every year. There is also an agricultural company holding some 3,000 acres in Argentina, with around 50 people working on Delphine projects in that territory. There are promotional interests in the ready-to-wear clothing business in France.

"What it adds up to," observes Paul de Senneville, "is although our company is firmly based in the record business, our re-investment in a range of small businesses, even racehorses, affords us financial protection from the fluctuations of the record industry."

"But like all companies we have to face up to the problems inside the record industry. Fewer records are being sold. All the way through, we've felt that as a small company our one big chance lay in exporting our music. By instinct, without deliberate planning, we've produced instrumental material which can be exported."

Paul de Senneville concentrates mainly on the French domestic scene. He'd been for eight years managing director of Disc AZ, finally retiring to go full time with Delphine, but the relationship with AZ as distribution company remains strong.

Supported by a highly efficient international division headed by Marion de Froment, Toussaint spends four or five months each year overseas, working with licensees, injecting them with the necessary dynamism, instilling confidence in Delphine talent and product. He learned Spanish in three sharp months because of the growing links with South American territories. In the U.K., through Sonet, in Canada, in Australia and New Zealand, Delphine product has been accepted and proved eminently saleable. In Japan Delphine is enjoying particular success. But there's one black spot, the U.S.

Says Toussaint: "We've been going over there at six-month intervals, each time with a bigger pile of gold record awards for sales of our records. We were armed always with sales figures, proof that our artists were working really well in the rest of the world."

"But at first the Americans didn't even want to listen to our music. They said it was impossible to break our kind of music there. Now we're moving towards real prospects of signing a license deal, but we want a really good and big and ambitious record company."

"We're not in a hurry. We don't have to rush. Claydeman is not playing the kind of music that suddenly goes out of fashion. But we still don't understand why. American companies have a little trust in us and make no offers for him. He's doing the kind of music that nobody else is doing, in a special style. Everywhere else he scores with huge sales. An example: in Norway, Venezuela and Argentina recently, he had three albums in the top 16."

CONGRATULATIONS TO

delphine
RECORDS



IT'S EXECUTIVES AND STAFF
FOR THEIR INTERNATIONAL SUCCESS

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆



FAMOSO RECORDS-ECUADOR

WE ARE THE FIRST RECORD COMPANY
IN ECUADOR AND AMONG THE BEST IN SOUTH
AMERICA THANKS TO DELPHINE AND
OTHER IMPORTANT LABELS.

Telex 2580 P.O. Box 3514 QUITO - ECUADOR South America

"The American companies can see from the international charts in Billboard what Clayderman is doing. They have their own problems in their own companies, because they keep on doing the same kind of music. You'd maybe think they might invest in something new and different. We felt maybe it was because we needed a lawyer, so we took a lawyer, but still nothing happened."

"In a few months we'll go back again. We want to break the U.S. We'd live there with the artist, in New York, or Los Angeles or whatever, for a while. Perhaps American companies now don't want to invest in an artist who is not contractually free, or not American. Still, we always knew it was not easy music to push. You don't put it on and say instantly it will be a hit. You have to invest time, intelligence and money—and not all that much money. Ironically during a recent West Coast visit we heard our music on radio stations in Texas, Miami and all over the Southwest."

"Our aim for 1980 was Japan and we've broken there. My aim for 1981, or 1982, or even 2,000 is the U.S."

And says Toussaint: "It's a ridiculous situation. The American industry is losing. We're losing, maybe 200,000 to 300,000 records a year. Maybe we'll start in the Midwest, then move outwards."

The worldwide success of "Ballade Pour Adeline" has triggered massive Delphine sales in the sheet music side of the business. It has sold 300,000 copies in France alone, and around the same in Germany. In Scandinavia, sales have topped the 50,000 mark. Not even the Beatles, or French artists such as Charles Trenet, can top that kind of sheet music figure, says de Semmeville and Toussaint.

"In every school where piano is taught, there is Beethoven and Mozart and there is 'Ballade Pour Adeline,'" says Toussaint. "So in every concert given by Clayderman, he plays the melody with a local eight or nine-year-old child, and we never have any difficulty in finding one who knows it."

Delphine does not, at present, operate with product other than its own. It does not, as a corporate policy, import music. "But we're always



Richard Clayderman and Jean Claude Boreilly greet fans in Argentina.

interested in receiving new material or breaking new artists," says Toussaint.

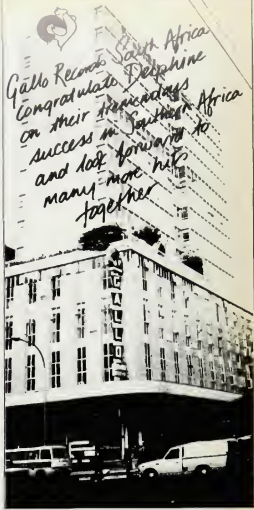
"As we offer, we say, the most dynamic promotion prospects in France, we've built a big reputation as hit-makers. Delphine is small because we believe we either have to be very big or small. We're small. But to be in the middle today is virtually impossible. Perhaps in five years time, we'll be big, time will tell."

"We're the anti-traditional record company, because we really are unique in the way we work. We've built slowly, step by step. At the start, we didn't even think of our own record company, but we created music and then had to create the record company and the publishing arm."

"But right from the start, the idea was to provide the music, then the business interests developed simply because the music itself was developing."

The Delphine philosophy is to open the door of the world for French music.

CREDITS—Editor: Earl Paige; Assistant Editor: Susan Peterson; Coordination: Mike Hennessey, Peter Jones; Art: Mimi King



Jerry Toger

toger musik

Happy to be associated
with you

Appreciation and Hologram
in Germany

[Signature]

POLYDOR A DIVISION OF polyGram

RECORDS IS PROUD TO BE ASSOCIATED
WITH THE SUCCESS OF DELPHINE RECORDS
THANKS FOR YOUR TALENT, YOUR CREATIVITY
AND YOUR TRUST

POLYDOR BRUSSELS.

Telefon (089) 186068
Telex 05-215781 jeto
Telegramme Toger:musik München

Jerry Toger Leonrodstraße 42 8000 München 19

WE ARE PROUD OF
7 GREAT YEARS
✓

OF UNDISCONTINUED SUCCESS
IN FRANCE



Disc'Az Distribution Division

&

TREMLIN

Disc'Az Publishing Division

CONGRATULATES

The  group

PAUL DE SENNEVILLE
&
OLIVIER TOUSSAINT



32, rue François 1^{er}, 75008 PARIS (FRANCE) Tél. : 256.76.76

20th Century 21460	★	22	10	JESSE —Lenny Simon Warner Bros. 49517
	★	19	10	DON'T ASK ME WHY —Billy Joel Columbia 1-11351
	★	20	7	LOOK WHAT YOU'VE DONE TO ME —Box Scaggs Columbia 1-11349
	★	21	3	THE WANDERER —Donna Summer Geffen 49553 (Warner Bros.)
	★	22	9	ONE IN A MILLION YOU —Larry Graham Warner Bros. 49221
	★	23	11	NO NIGHT SO LONG —Dionne Warwick Arista 1-1027
	★	24	9	HOW DO I SURVIVE —Amy Holland Mercury 1-1046
	★	25	13	YOU'RE THE ONLY WOMAN — Warner Bros. 49508
	★	26	4	DREAMING —Cliff Richard Capitol 4889
	★	27	6	MIDNIGHT ROCKS —Al Stewart Arista 1-0552
	★	28	16	SOMEONE THAT I USED TO LOVE —Natalie Cole Capitol 4889
	★	29	14	EMOTIONAL RESCUE —The Rolling Stones Rolling Stones 200-01 Atlantic 483
	★	30	5	ON THE ROAD AGAIN —Wille Nelson Capitol 4889
	★	31	8	WHY'LL BE THE FOOL TONIGHT —Larsen-Fenton Band Warner Bros. 49262
	★	32	3	MASTER BLASTER —Steve Wonder Tampa 54317 Motown 483
	★	33	46	DREAMER —Supertramp A&M 2269
	★	34	5	I'M COMING OUT —Diana Ross Motown 1451

★	61	5	YOU SHOOK ME ALL NIGHT LONG —AC/DC Atlantic 3181
★	52	6	CAN'T WE TRY —Foxy Pondergrass P.R. 1-3107 CBS
★	53	54	I GOT YOU —Split Ezz A&M 2252
★	54	5	WITHOUT YOUR LOVE —Roger Daltrey Parade 2121
★	55	7	GIRL, DON'T LET IT GET YOU DOWN —12 Jays ESP 9-493 CBS
★	56	7	SWITCHIN' TO GLIDE —The Kings Elektra 47000
★	57	4	LIVE EVERY MINUTE —Ali Thomson A&M 2260
★	58	5	TURN IT ON AGAIN —Genesis Atlantic 3751
★	59	4	ANGELINE —The Allman Brothers Band Arista 0555
★	60	2	MORE THAN I CAN SAY —Leo Sayer Warner Bros. 49565
★	61	48	GAMES WITHOUT FRONTIERS — Mercury 1-1063
★	62	17	SAILING —Christopher Cross Warner Bros. 49507
★	63	6	MY GUY/MY GIRL — Jim Stewart & Johnny Brant Handmade 7-5300 CBS
★	64	74	HEROES —Commodores Motown 1455
★	65	20	MAGIC —Olivia Newton-John MCA 42347
★	66	29	INTO THE NIGHT —Benny Mardones Elektra 47000
★	67	4	THEME FROM THE DUKES OF HAZZARD —Waylon Jennings RCA 12667
★	68	3	HOLD ON —Kansas Meridian 9-4291 CBS

★	73	12	HOW DOES IT FEEL TO BE BACK —Daryl Hall & John Oates Mer 1044
★	74	19	MORE LOVE —Kim Carnes EMI-America 4805
★	75	16	OLD FASHION LOVE —Commodores Motown 1459
★	76	6	LOLA —The Kinks Arista 0541
★	77	4	I'VE JUST BEGUN TO LOVE YOU —Quincy Jones S&W 1-1071
★	78	2	I BELIEVE IN YOU —Don Williams RCA 17381
★	79	4	RUNNING BACK —Edie Money Columbia 1-1325
★	80	12	HEY THERE LONELY GIRL —Robert John Mercury 1-1040
★	81	5	THE BREAKS —Kurtis Blow Mercury 1-1045
★	82	6	REBELS ARE WE —Chic Atlantic 3665
★	83	11	SHINING STAR —Manzanera Columbia 1-1322
★	84	17	YOU BETTER RUN —Pat Benatar Chrysalis 2450
★	85	17	JO JO —Box Scaggs Columbia 1-1288
★	86	3	MORE BOUNCE TO THE OUNCE —Zapp Warner Bros. 49534
★	87	3	THE PART OF ME THAT NEEDS YOU MOST —Jay Black Motown 7-2912
★	88	17	TAKE A LITTLE RHYTHM — Ali Thomson A&M 2243
★	89	16	MAKE A LITTLE MAGIC —The Dint Bop United Artists 1356



Single This Week

**ANOTHER ONE
BITES THE DUST**

Queen
Elektra 47031

Give the gift
of music.



Classical

IMPROVEMENTS HELP

Cassettes Dramatically Use To 20% Of Classical Labels Sales

By ALAN PENCHANSKY

CHICAGO—Cassette tape penetration of up to 20% and more of total classical label sales is being reported, as the compact tape format's rapid gaining in the classical market continues.

The cassette's dramatic rise in importance in the classical market has occurred in the last several years. Just improvements technical in hardware and software quality and consumer emphasis on mobility in music playback today are credited with the rapid increase.

Classical market sales of the 8-track configuration are almost at the vanishing point, leaving the cassette with virtually complete dominance of the tape field.

At Angel Records, cassettes are doing "better and better each day," according to Lee Smith, national sales manager for classical product. Smith anticipates that ordering on certain new release titles may soon be running as much as 30% in cassette.

Approximately 450 cassette titles are listed in the Angel catalog, including budget Seraphim entries, and tapes are added four times a year in special releases.

Says Smith: "Since the quality of our tape is dramatically improved in the last four years I think more and more people are installing cassette decks in their cars and have cassette decks in the home."

Smith feels the tape format has helped to enlarge the classical sales base, rather than just swishing the confirmed consumer from one medium to another.

"I'm sure people are buying both," Smith maintains. "Classical music is growing even in a recession period."

Smith points to several recent titles on which cassettes contributed 20% to the label's sales figures. The Moss Music Group has only a small fraction of its 1,000 budget cassette titles on cassettes. Yet the tape format kicks in fully one-fourth of total sales volume, according to president Ira Moss.

Moss estimates that over \$1 million in total product billing is matched by \$550,000 to \$600,000 in cassette sales today.

An expanded overall classical sales base is a result of the tape usage, believes Moss, who emphasizes the role of effective merchandising in capturing new customers.

Moss emphasizes that cassettes can lure shoppers not attracted by comparable disk product, and retailers are being encouraged to open dump bin merchandising with multiple purchase pricing.

One biggest success is in stores where they actually put them out," Moss explains. "We have enough people who are doing a good job with putting them out."

\$2.98 Desto Medieval Music Sampler Bowed

NEW YORK: The Desto label, released through CMS Records here, has marketed a \$2.98 sampler, "Medieval & Renaissance Sounds," featuring David Munrow. Musica Antiqua. Lionel Rogg. among others.

The label says it will promote five sampler for \$2.98 in 1981 (see chart).

Adds Moss: "I do think a lot of cassette purchases are made by new customers. A lot are not necessarily the old classical customer."

The classical customer is Mercury Golden Imports cassette line is part of the Philips Records response to the cassette demand upsurge.

"Obviously, we believe in cassettes," explains Nancy Zanetti, Philips U.S. vice president, who notes that there are cassette counterparts today for virtually all Philips and Philips-owned new releases.

Recent Philips sales breakouts show 14% of orders for the new Verdi "Stiffelio" opera recording in cassette, 23% of billing for Peppino's Bachman/Gratia Quintet album in the tape format and 18% of volume from "Scheherazade" with the Concertgebouw Orchestra registered in the tape column.

Zanetti says the importance of automotive sound in the cassette boom was demonstrated to her recently when she toured leading West Coast retail outlets.

Says Zanetti, "A higher percentage of cassette sales on the West Coast became more people drive out there," Zanetti states. "Just from being on the West Coast I think the big thing is the cars, the convenience."

Zanetti says the huge tape inventories and widespread use of open displays on the West Coast took her partially by surprise.

She adds: "I do think the total market is expanding because sale are improving every year."

E. Allen Silver of In Sync Labs feels the starting cassette playback technical specification upgrading in recent years has spurred the demand growth.

Silver manufactures a line of \$14.95 real-time duplicated chromium dioxide cassettes, one of several new audiophile cassette lines.

"Sixty-nine dB signal to noise ratio is the limit right now," Silver explains. "Optimally, that's better than a record gets. The limiting factor as far as we're concerned is the tape we work from."

Silver also claims cassette wear and flutter rates are today, entirely comparable with disk. Another factor in consumer preference is the

cassette's relative imperviousness to wear and damage, he adds.

Silver is in concurrence with label executives who see the cassette customer as an add-on buyer.

"I don't believe that once you're into buying records you're going to switch easily to cassette. I think we're building a new audience."

Silver plans release of a special cassette line dubbed directly from his Connoisseur Society label original stereo master tapes. These special first generation dubs will carry a \$24.98 fee.

"I believe we're currently making as good a cassette as anyone in the world," Silver insists.

At Nonesuch Records, cassette releases of back catalog are being prepared to keep up with demand, and Nonesuch also will issue its new \$11.98 list digital albums with cassette counterparts.

Says national sales manager Bill Berger, "In the three years I've been here it's gone from regular sales to a place where the marketplace is forcing us to bring out old catalog in cassette."

A group of 10 catalog titles will appear this month, Berger notes. Also all new releases appear in the tape configuration.

Says Berger, "I believe the consumer believes the cassette is better than records. They really think it's much better."

Berger adds that college market dealers are doing particularly well with cassette product.

Many of today's cassette decks are "works of art" in the estimation of Pickwick Records producer Steve Yung, himself an engineer. Yung says transport mechanisms and electronics are incredibly sophisticated today.

All of Pickwick's Quintessence classical product is being released on cassette. "It's a steady growth, especially in classics," Yung relates.

And at CBS Masterworks, the outlook on cassette sales growth also is optimistic.

According to classical marketing head Bob Campbell, there is a particularly strong showing of cassettes in the new MasterSound audiophile series, being at \$14.95

TRIOS RECORDED

Arabeque Launches Haydn Project

NEW YORK: Arabeque Records, held first down in October last weekend, launching a long-term project to record all the Haydn trios on period instruments.

In its first year of operation the label has a list of 10 period-instrument trios. Performers are pianist Steven Lubin, violinist Richard Lubin, flutist Rebecca Troder and cellist Myron Lufkin. Production team is Marc Aubert and Johanna Nickrenz of Eric Recording.

The first Haydn set, comprising two piano trios and a pair of flute

trios, will be released in February, says Ward Bondard, executive producer. He expects to add at least one new Haydn package a year. They will list at \$6.98 per LP. Arabeque's standard suggested retail price.

Performers are pianist Steven Lubin, violinist Richard Lubin, flutist Rebecca Troder and cellist Myron Lufkin. Production team is Marc Aubert and Johanna Nickrenz of Eric Recording.

Classical Notes

Conductor Michael Calvey's choice for his latest Cincinnati-Symphony recording session is the Beethoven, Leno. The recording will be made this fall in Geneva. First session was made in 1978, with the Cincinnati Symphony, with conductor Eric Rothwell. The recording is on the Nonesuch label.

time involving greater task for producers on a major label. Director, sales manager and other managers in late 1980 to early 1981 on an job is being looked at. Current station manager John H. Marder, 48, 101 E. 10th North Michigan Ave., Chicago, Ill. 60611. Marder is president of the National Music Broadcasters Association and director of marketing and research at NBMH Inc.

ALAN PENCHANSKY

Ad Contemporary

These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

THE WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Artist & Member (Dist. Label) (Publisher, License)
1	1	10	NO NIGHT SO LONG Dionne Warwick Artists 0527 (Rhino)
2	4	8	MONIE IN LOVE Holly Johnson & The Jitters 11394 (Shogun/Unhappy BM)
3	3	7	KANAKU Aloa Neeson Ikuu Electric Light Orchestra, MCA 41295 (Cap-East, BMI)
4	5	9	DON'T ASK ME WHY Billy Joel Columbia 41331 (Impulse/April, ASCAP)
5	2	9	NEVER KNEW LOVE (LINE), THE BEFORE Shalane McCall, Capitol 4534 (Capitol, Flanagan Butterfly, BMI)
6	10	6	LOOK WHAT YOU'VE DONE TO ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
7	7	13	SHINNY MY LIFE AIN'T Eddie Fabbri, EMI 44656 (Debut/Dorsey, BMI)
8	8	8	ESSE Lata & Warner Bros. 49510 (Quiksilver/Debut, ASCAP)
9	6	12	YOU'RE THE ONLY WOMAN Andrea Warner Bros. 45346 (RCA, BMI)
10	9	13	LATE IN THE EVENING Paul Simon Warner Bros. 49511 (Paul Simon, BMI)
11	15	5	REAL LOVE Lata & Warner Bros. 49510 (Quiksilver/Debut, ASCAP)
12	13	4	COULD I HAVE THIS DANCE Anna Warner, Capitol 45346 (Capitol, Flanagan Butterfly, BMI)
13	11	13	SOMEONE THAT I USED TO KNOW Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
14	12	10	MY HEART LOVELY GIRL Robert L. Williams, EMI 44656 (Debut/Dorsey, BMI)
15	13	15	SAULUS Christopher Cross, Warner Bros. 49510 (Capitol, Flanagan Butterfly, BMI)
16	14	4	MIDNIGHT ROADS Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
17	20	8	YOU'LL ACCOMPANY ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
18	21	8	SPINNING WHEEL Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
19	22	6	HE'S SO SHY Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
20	14	14	FIRST LOVE Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
21	16	12	WHY NOT ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
22	29	5	MY PRAYER Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
23	17	11	LOOKING FOR LOVE Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
24	18	14	ALL OUT OF LOVE Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
25	19	13	NOVA REVEREND Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
26	20	10	GIVE ME THE NIGHT Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
27	21	11	LET ME LOVE YOU TONIGHT Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
28	22	9	LOVE Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
29	23	8	ON THE ROAD AGAIN Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
30	24	7	TIME A LITTLE RHYTHM Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
31	25	6	STAND BY ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
32	26	5	IF THIS IS LOVE Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
33	27	4	WHERE DO WE GO Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
34	28	3	MONIE IN LOVE Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
35	29	2	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
36	30	1	ON THE ROAD AGAIN Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
37	31	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
38	32	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
39	33	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
40	34	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
41	35	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
42	36	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
43	37	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
44	38	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
45	39	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
46	40	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
47	41	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
48	42	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
49	43	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)
50	44	1	YOU CALL ME Roy Rogers Columbia 11345 (RCA, ASCAP) (Foster/Freemusic, BMI)

17	★	PAUL SIMON	One Trick Pony, Warner Bros. HS 3472
16	11	SOUNDTRACK	Fame, RSO RX-1-3080
17	26	BILLY JOEL	Glass Houses, Columbia FC 36344
★	19	YES	Drama, Atlantic SD 16019
19	8	THE CHARLIE DANIELS	
★	20	BAND	
20	30	BOB SEGER & THE SILVER BULLET BAND	Against The Wind, Capitol SDC-12041
★	25	TOM BROWNE	Low Approach, Arista/GRP GRP 5008
22	21	AIR SUPPLY	Lost In Love, Arista AB 4288
23	15	THE KINKS	One For The Road, Arista A2L-8401
★	35	B-52'S	Wild Planet, Warner Bros. BSK 3471
25	16	PETER GABRIEL	Wild Planet, Warner Bros. BSK 3471
★	29	DARYL HALL & JOHN OATES	Voices, RCA A&L-3548
27	28	THE ALLMAN BROTHERS BAND	Reach For The Sky, Arista AL 9535
★	42	MOLLY HATCHETT	Beatin' The Odds, Epic FE 35672
49	6	WINDHAM-RECHENBERG	Windhammer, Bopdog BWS 6800 (Arista)
★	43	DYNASTY	Adventures In The Land Of Music, Solar BXL1-3576 (RCA)
★	48	STEPHANIE MILLS	Sweet Sensation, 20th Century 1-603 (RCA)
★	45	BOB MARLEY & THE WAILERS	Uprising, Island LIPS 9596 (Warner Bros.)
★	46	STACY LATTISAW	Let Me Be Your Angel, Cotillion SD 3219 (Atlantic)
★	53	SPLIT ENZ	True Colours, ASW SP-4822
★	48	ELVIS PRESLEY	Elvis Aton Presley, RCA CLPS 3639
★	49	LARRY GRAHAM	One In A Million Too, Warner Bros. BSK 3447
★	50	PETE TOWNSHEND	Empty Glass, Atco SD 36-100 (Atlantic)
★	51	CHIPMUNKS	Chipmunk Punk, Excelsior XLP 6008
★	52	GENESIS	Dive, Atlantic SD 16014
★	53	BOZ SCAGGS	Middle Man, Columbia FC 36016
★	54	AMBROSIA	One Eighth, Warner Bros. BSK 3368
★	55	AL JARREAU	This Time, Warner Bros. BSK 3434
★	57	JEFF BECK	Third And Black, Epic FE 36584
★	71	MICHAEL JACKSON	Off The Wall, Epic FE-35745
★	72	PRETENDERS	Pretenders, Sire SBK 6063 (Warner Bros.)
★	73	CARLY SIMON	Come Upstairs, Warner Bros. BSK 3443
★	74	JONI MITCHELL	Shadows And Light, Asylum BB-704 (Elektra)
★	84	MELUSSA MANCHESTER	For The Working Girl, Arista AL 9533
★	76	ALABAMA	My Home's In Alabama, RCA A&L L-3644
★	87	WILLIE NELSON	Standard, Columbia JC 33035
★	88	SOUNDTRACK	Caddyshack, Columbia JS 96737
★	79	VARIOUS ARTISTS	Winners, I&M L-017 (RCA)
★	89	THE JOHNNY VAN ZANT BAND	No More Dirty Deeds, Polygram PD-1-42280
★	81	JOURNEY	Departure, Columbia JC 36339
★	91	THE KINKS	Are Here, Elektra 66-274
★	83	THE DIRT BAND	Make A Little Magic, United Artists, UT-1042
★	100	NATALIE COLE	Don't Look Back, Capitol ST 12079
★	101	SOUNDTRACK	Badest, Motown MP-904JZ
★	104	GROVER WASHINGTON JR.	Barry Goudreau, Portrait NJR 36542 (CBS)
★	107	DAVID BOWIE	Sparry Monsters, RCA A&L-3647
★	160	SOUNDTRACK	Times Square, RSO HS-2-4203
★	105	WILLIE NELSON	Willie Nelson And Family Live, Columbia KC-2-35842
★	106	SOUNDTRACK	Smokey And The Bandit 2, MCA MCA-6301
★	107	DAN FOGELBERG	Phoenix, Fun Moon/Epic FE 35654
★	108	THE B-52'S	Warner Bros. BSK 3335
★	109	CRYSTAL GAYLE	These Days, Columbia JC 36312



 LP This Week
QUEEN
 The Game
 Elektra 5E 513
 Give the gift of music.



John Abercrombie: Modernist impressions on electric guitar click at Monterey.



Jay McShann: The Kansas City blues man entertains during the blues matinee.



Bilbrot photos by Bonnie Trippel: Hollywood Blues Left, he tries some tricky behind the neck guitar plucking.

Urban Cowboy: Right, Cowboy halted dancer and his partner enjoy the blues music.

Cal Tjader: Left, Ballads and Latin moods are a happy festival combination.



Lionel Hampton: Swing, swing, swing.



Survey For Week Ending 10/4/80

Manhattan Transfer And Vaughan Spark Monterey

Continued from page 47

and string and Latin jazz grooves of tempo and rhythms. The Latin portion of the program—as expected—was a bit more uplifting to the audience.

The Dave Brubeck Quartet, featuring only one son, Chris on bass and trombone, offered a ventilated view of this master pianist's prowess on ballads and uptempo tunes.

Brubeck's powerful chord progression, his two-fisted, two-handed powerplay style of driving music was closely followed by tenor saxophonist Jerry Bergonzi, whose role is still not defined in the band. Brubeck remains a uniquely creative stylist who can play stride piano as well as he tackles the more modern, complex political runs.

Sarah Vaughan, a perennial favorite wherever she performs, was spectacular. Backed by a trio led for the first time by pianist George Gruffey, she proclaimed once again why she is the premiere female jazz singer alive today, with a pristine tone, a crystalline delivery and the ability to reach for the top of the scale and close out the challenge by swooping up the bottom notes as well.

She returned her leadership position even though she forgot the words to "Dinah," and apologized in time to the music and never missed a beat. And when she offered "Send In the Clowns," as her flagwaving closer, she captured the hearts of all in attendance with a reading which is both nerve tingling (which gets the goose bumps going) and emotionally warm.

The house band of name stars led by pianist John Lewis, brought together Connie Kay, Mundell Lowe, Bob Brookmeyer, Claude Moore, Slide Hampton, Clark Terry, Richie Cole, Buddy Tate and Bill Berry for a closing program of comfortable mainstream music.

was to keep the crowd drinking and smoking and dancing in the aisles as tradition has proclaimed one does during the loose and fun-filled blues afternoon shenanigans.

The Hollywood Fans Band played its version of rural Southern blues with Marge Evans, the band's regular singer, shouting out her messages and Eddie "Cleanhead" Vinson guesting on his patented "Mr. Cleanhead" blues/sexual excursion.

The James Cotton Band's brand of infectious 12-bar blues got the more liberated gals in the audience bumping and grinding on the aisles. The leader's harmonica playing and his singing were cloaked in reminders of how the blues is a music of the human spirit.

The biggest disappointment of the blues afternoon centered around Kansas City pianist Jay McShann who was surrounded by guest soloists and thus reduced to the role of being the piano man in an enlarging ensemble.

His compatriot from Kansas City, violinist Claude Williams, helped lead down the crowd after the James Cotton assault with such Tin Pan Alley tunes like "These Foolish Things." McShann did play one huge wooooo number, but it lacked fire. Saxman Buddy Tate played "Jumpin' At The Woodside" and Clark Terry and Richie Cole traded fours on "Molten Swing." McShann also played "Hootie's Blues" in a tune associated with his long career in music. What was some of the tunes had to do with the blues is anyone's \$64,000 question.

Sunday evening featured showcase JoAnne Brackeen, making her debut here with her trio, impressed with her technique which combines intensity, rapid fire phrases and a no-nonsense approach to her music, which is totally involving. Unfortunately, she needs to learn warmth and communication with her audience, for she could have just as easily been playing for herself in her living room. She said not one word and never established a rapport with the crowd.

By contrast, Freddie Hubbard was warm and gracious and comical and a total gas. His trumpet and flugelhorn playing were stellar, his crisp notes perfectly crisp for a crisp Northern California evening. And he was in touch with the crowd.

There is a huge edge to his playing, as exemplified on the fast-paced opener, "One Of Another Kind." On "Sunflower" he growled and squeaked notes from his horn. His own composition, "Skaggy" was the only attempt at a crossover sound for the leader and his five associates.

The tune is full of tension points, heightened by long, funky, round notes plucked out of a standup acoustic bass by Larry Klein. Freddie also shot off some vocalizing on "Skaggy" and he has an ingratiating voice.

Hubbard melted the mood with a flugelhorn interpretation of the "Theme From The Summer Of '42."

The Manhattan Transfer closed out Saturday evening with flash, pizzazz, choreography and a handful of tunes which emphasized its four-part harmonies and love for jazz singing.

This Week			Last Week			TITLE			Last Week			TITLE		
Weeks on Chart			Weeks on Chart			Artist, Label & Number			Weeks on Chart			Artist, Label & Number		
(Dist. Label)			(Dist. Label)											
1	1	5	1	1	5	1	1	5	1	1	5	1	1	5
2	2	12	2	2	12	2	2	12	2	2	12	2	2	12
3	3	13	3	3	13	3	3	13	3	3	13	3	3	13
4	4	13	4	4	13	4	4	13	4	4	13	4	4	13
5	5	10	5	5	10	5	5	10	5	5	10	5	5	10
6	6	15	6	6	15	6	6	15	6	6	15	6	6	15
7	7	9	7	7	9	7	7	9	7	7	9	7	7	9
8	8	7	8	8	7	8	8	7	8	8	7	8	8	7
9	9	10	9	9	10	9	9	10	9	9	10	9	9	10
10	10	14	10	10	14	10	10	14	10	10	14	10	10	14
11	11	7	11	11	7	11	11	7	11	11	7	11	11	7
12	12	7	12	12	7	12	12	7	12	12	7	12	12	7
13	13	32	13	13	32	13	13	32	13	13	32	13	13	32
14	14	23	14	14	23	14	14	23	14	14	23	14	14	23
15	15	16	15	15	16	15	15	16	15	15	16	15	15	16
16	16	28	16	16	28	16	16	28	16	16	28	16	16	28
17	17	26	17	17	26	17	17	26	17	17	26	17	17	26
18	18	7	18	18	7	18	18	7	18	18	7	18	18	7
19	19	17	19	19	17	19	19	17	19	19	17	19	19	17
20	20	25	20	20	25	20	20	25	20	20	25	20	20	25
21	21	22	21	21	22	21	21	22	21	21	22	21	21	22
22	22	11	22	22	11	22	22	11	22	22	11	22	22	11
23	23	11	23	23	11	23	23	11	23	23	11	23	23	11
24	24	19	24	24	19	24	24	19	24	24	19	24	24	19
25	25	23	25	25	23	25	25	23	25	25	23	25	25	23

© Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced without prior written permission of Billboard Publications, Inc. All rights reserved.

★	10	9	WHERE DID WE GO WRONG—L.T.B. A&M 2520
★	9	12	SOUTHERN GIRL—Maze Capitol 4891
★	11	10	LET ME BE YOUR ANGEL— Skeky Latshaw Columbia 4600 (Atlantic)
★	36	3	MASTER BASTARD—Steve Wonder Tamla 1537 (Motown)
★	14	9	NEVER KNEW LOVE LIKE THIS BEFORE—The J. J. Valby 20th Century 2460 (RCA)
★	15	10	HE'S SO SHY—Pointer Sisters Prestige 4730 (Epic)
★	17	7	HERE WE GO—Hummie Rigton Capitol 4902
★	30	4	I'M COMING OUT—Diana Ross Motown 1491
★	16	14	MAGIC OF YOU—Cameron Salsoul 7274 (RCA)
★	31	2	LET ME TALK—Earth, Wind & Fire A&M Columbia 11756
★	18	4	UPSIDE DOWN—Diana Ross Motown 1494
★	21	9	I TOUCHED A DREAM—The Dells 20th Century 2462 (RCA)
★	20	8	POP IT—One Way Featuring Al Hudson MCA 4758
★	21	10	NO NIGHT SO LONG—Dionne Warwick Arista 0527
★	25	10	DANCE TURNED INTO A ROMANCE—Jones Girls PIR 93111
★	23	24	I HEARD IT IN A LOVE SONG— McFadden & Whitehead TSP 24788 (CBS)
★	24	8	SHAKE YOUR PANTS—Cameo Chocolate City 3270 (Capitol)
★	25	13	CAN'T WE TRY—Teddy Pendergrass PIR 93107 (CBS)

★	26	23	ONE IN A MILLION YOU— Larry Graham Warner Bros. 9221
★	43	7	PUSH PUSH—Rick Bass 9 4873 (CBS)
★	36	28	RESCUE ME—A Taste Of Honey Capitol 4888
★	37	23	SEARCHING—Change RFE 4512 (Warner Bros.)
★	38	33	GIRL OF MY DREAM—Manhattans Columbia 11511
★	39	37	FUNTIME—Peaches & Herb Polygram 2115
★	40	32	PAPILLOW—Diana Khan Warner Bros. 40246
★	47	4	HOW THAT YOU'RE MINE AGAIN— Atlantic 3157
★	42	41	SOUL SHADOWS—Crusaders MCA 4155
★	43	40	THAT BURNING LOVE— Emmond Sisters Columbia 2278
★	44	39	TREASURE—The Brothers Johnson A&M 2254
★	45	46	RED LIGHT—Linda Clifford RSD 1041
★	56	4	HEROES—Commanders Motown 1435
★	52	7	EVERYTHING SO GOOD ABOUT YOU—Cuba House SFS 9595
★	55	3	WALK AWAY—Donna Summer Catalina 2300
★	49	50	UNLOCK THE FUNK—Locksmith Arista 0543
★	53	4	LOVE TOUCH—Self & Aelia Spotsw 00027

★	34	25	SHINE ON—L.L.D. A&M 39 419
★	10	18	LET ME BE YOUR ANGEL— Skeky Latshaw Columbia 4600 (Atlantic)
★	13	5	LOVE LIVES FOREVER— Miami Ripton Capitol 5001591
★	16	3	THE GAME—Queen Elektra 5E 513
★	13	9	HEROES—Commanders Motown 1029M1
★	14	16	ONE IN A MILLION YOU— Warner Bros. BSK 3447
★	15	11	ADVENTURES IN THE LAND OF MUSIC—Dynamite Star 041 5576 (RCA)
★	16	21	CAMELOS—Cameo Columbia DCLP 2011
★	25	4	IRONS IN THE FIRE—Tiana Marie Gony 04397M1 (Motown)
★	18	7	A MUSICAL AFFAIR— Arthur & Simpson Warner Bros. HS 3458
★	19	12	CAMELOW—Cameron Salsoul SA 4035 (RCA)
★	26	23	SWEET SENSATION—Stephanie Mills 20th Century 7460 (RCA)
★	21	18	S.O.S.—S.O.S. Band Tabu NJZ 36332 (CBS)
★	22	7	FAME—Soundtrack RSD 10513000
★	23	16	THIS TIME—Al Jareau Warner Bros. BSK 3424
★	24	8	NO NIGHT SO LONG—Dionne Warwick Arista AL 9226
★	29	7	SPECIAL THINGS—Pointer Sisters Planet P-9 (Elektra)

★	34	25	AFRICAN NIGHTS—Manhattans Columbia 39 3411
★	35	35	LOVE JONES—Johnny "Guitar" Watson D.M. 31 (Mercury)
★	36	6	EMOTIONAL RESCUE—Rolling Stones Mercury 100 10015 (Atlantic)
★	43	3	BRASS CONSTRUCTION VI— Brass Construction United Artists UA 11006
★	38	37	THE GLOW OF LOVE—Change RFE 3438 (Warner Bros.)
★	39	13	RHAPSODY AND BLUES—Crusaders MCA MCA-5124
★	47	4	BADDEST—Crown Washington Jr. Motown M95402
★	41	16	DON'T LOOK BACK—Natalie Cole Capitol 5171079
★	42	40	SHEET MUSIC—Barry White Unimate Gold 12 36206 (CBS)
★	43	42	UPRISING—Bob Marley & The Wailers Mama 125 3556 (Warner Bros.)
★	44	45	SPECIAL THINGS—Pleasure Fantasy F-960
★	45	38	LET'S GET SERIOUS— Jernine Jackson Motown M7028R1
★	46	44	ABOUT LOVE— Guadalupe Knight and The Pigs Columbia JC 36387
★	47	46	GO ALL THE WAY—Isley Brothers T-Ware 12 36206 (CBS)
★	48	48	BLOW FLY'S PARTY—Blow Fly Mercury WMC 3304 (1 A 1)
★	49	53	WAITING ON YOU—Brick Bang 12 36382 (CBS)
★	60	2	SELL MY SOUL—Slyster Fantasy F-9601



1 LP This Week

GIVE ME THE NIGHT
George Benson
Qwest/Warner Bros. HS 3453

Give the gift
of music.



It Wasn't the Publishers Adapt

• Continued from page 1

dancer/publisher is beginning to feel the effects of the publisher/producer. Cultivating writer-artists and controlling production of other artists are the newest trends in the major market Nashville publisher scene.

Nashville publishers are quick to agree that producer-publishers have every right to cut their own songs, as long as they are equal to, or superior than, the other songs that are pitched to their artists. That's the case—in most cases—say the publishers contacted in a Billboard survey.

For obvious reasons, the publishers don't want to single out specific producer/publishers as being difficult in terms of accessibility and acceptability of product from other publishers.

Some of Nashville's most successful producers are the ones that many publishers find most difficult to crack in terms of getting cuts. But

Lowery Tying With Blackman

ATLANTA Bill Lowery, president of the Lowery Music Group, and Bruce Blackman, publisher of Starback & Korina, are joining creatively in a new production and publishing company.

The production wing, known as Mid Music Productions, is now working on its debut project with an Atlanta based group, the Eaze.

The announcement of the cooperative venture was made at an ASCAP-awarded luncheon in Atlanta recently honoring the Lowery Group. Attending were Connie Bradley, ASCAP's Southern executive, regional director, Rusty Jones, Nashville director of business affairs; and Bob Doyle, Nashville director of membership.

Nashville ATV Music Hits On 3 Pictures

NASHVILLE ATV Music Group, Nashville's first company to stay active in the field of film scoring, currently contributing songs to three major movie releases due this fall.

And ATV staff writer Reed will have two songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

Reed's "How Many Tears" will be the first of three songs in a made-for-television movie airing this month on CBS. It's titled "Redes Girl" and Joyce Newton will perform Reed's title cut and "How Many Tears."

they insist that these producers' song gains cited as Billy Sherrill who has recently gone the independent route, Tom Collins, Bob Montgomery, and Buddy Kallen—not only cut songs from catalogs other than from their own companies, but have copied some of their biggest hits with outside songs.

"Even when I produce, I do a lot of outside songs," comments Wesley Rose, president of Acuff-Rose, and the producer of several hits.

Rose, like many of his Nashville compatriots, bridges the gap between publishing and production. He quickly notes that one of Don Gibson's biggest hits wasn't written by Gibson or published by Acuff-Rose. "Sensuous Woman" was written by Gary Pastun.

"The object of the publisher who produces is to get the greatest song and greatest record by his act," says Rose. "A good producer listens to songs because he should realize he needs to make a hit and a superstar out of an artist."

Should producers constantly turn a deaf ear to Acuff-Rose songs, Rose advises, "We get around it by not submitting songs to producers who don't cut outside songs."

Rose also laments that some publishers use the producer/publisher team.

Students Compete In Original Song Contest

NEW YORK The American Music Conference is sponsoring its second Annual Original Song Contest for junior and high school students.

Sponsored through Scholastic Magazine's annual writing awards program, the contest is open to students in grades seven through 12 in public and private schools, as well as those attending schools for American deafens.

Songs must be original in both music and lyrics and unpublished.

Compositions will be judged by a panel of professional musicians with the American Music Conference awarding cash prizes of \$100 for first prize, \$50 for second place and \$25 for third place.

Through a contribution from BMI, additional cash awards will be made to students whose entries are judged best in several categories.

For additional information on the contest plus entry forms, write Original Song Contest, American Music Conference, 100-00 Skokie Blvd., Wilmette, Ill. 60091.

'78 Cable \$

• Continued from page 1

Statistics has provided that BMI receive 5% of the amount payable to ASCAP. According to BMI, the Tuninall's ruling effectively paves the way for BMI's receiving 80% of the amount payable to ASCAP.

BMI's general counsel Bernard Kornman, the "p" in "p" in the Tuninall's ruling, recognizes the considerable superiority in the value of ASCAP's repertoire over BMI's. He comments that the "discontent" opinion of Commissioner James and Carter comes much closer to the reality of what is on the record.

The Tuninall's decision may be applied to the "p" in "p" in the Kornman's ruling, which would

Publishing

DAVID AUGURS \$150 MILL '80 ASCAP GROSS

• Continued from page 3

amounts to \$81,486,000 from licenses; \$2,463,000 from interest on investments; and \$268,000 from membership dues equalling \$86,417,000 in domestic receipts. Receipts from foreign sources totaled \$13,338,000.

During the first eight months, ASCAP disbursed \$47,542,600 from domestic sources and \$15,600,000 from foreign sources for total distribution of \$59,705,000. The breakdown of foreign distribution includes \$5,441,000, England; \$3,156,000, France; \$2,902,000, Germany; \$627,000, Sweden; \$241,000, South Africa; and \$193,000 from period adjustments.

Not included in receipts for the first eight months is \$5,148,000 representing 20% of receipts including interest earned from certain local television stations which have been in escrow in connection with ASCAP's dispute with Buffalo Broadcasting.

ASCAP reported total expenses and salaries amounted to \$17,026,000. Based on domestic and foreign receipts, cost of operating the society for the eight-month period amounted to 17.4% of receipts.

At the meeting, David presented Fred Astaire with ASCAP's highest honor, the Pied Piper Award, in recognition of Astaire's "extraordinary contributions to the world of music."

April-Blackwood Issues New Folios

NEW YORK April-Blackwood Publications has marketed five new folios of sheet music for guitar. The line is handled by Bradley Publications.

The folios include "Bradley's Big Book For Amplified Piano," \$15.95 (\$7.95); "Chincha Cana," \$15.95 (\$7.95); "Bill Joel Made Easy For Piano" (\$4.95); "Today's Pop Hits" (\$5.95) and "Bradley's Easy Piano Collection" (\$7.95).

The single sheets, at \$1.95 each, are "Don't Ask Me Why," "Hot Rod Hearts," "Xanadu," "All Over the World," "Real Love," "Hold On" and "How Do I Survive?"

50 Hear Talk At Nashville Music Publishers Forum

NASHVILLE A turnout of approximately 50 music publishers attended the Wednesday (24) seminar of the Nashville Music Publishers Forum. The event took place at BMI's Music Row offices and was preceded by a BMI-hosted supper.

Guest speakers for the forum were Marshall Gelfand and Wayne Coleman of Gelfand, Bresnahan, Bennett & Coleman, an independent business management and accounting firm.

Topics touched on during the two-hour session included domestic and international publishing, unclaimed royalties and suspense funds, differences between worldwide and individual territorial publishing, review of contracts and editing rights, unreported royalties, especially in foreign recordings, licensing and royalty compliance examinations.

Gelfand stressed the necessity of working regarding auditing provisions in publishing agreements, specific contract time frames for my-



PIED PIPER—Fred Astaire receives ASCAP's Pied Piper Award from society president Hal David in Los Angeles during the Coast general membership meeting. Previous recipients: Duke Ellington, Ella Fitzgerald, Errol Garner, Barbra Streisand and Frank Sinatra.

AWARDS GIVEN

PRS Songs Receive Honor At BMI Fete

By PETER JONES

LONDON Thirteen writers and six publishers linked with the British Performing Rights Society were honored here Tuesday (23) at a luncheon hosted by BMI, the U.S. licensing organization, the event marking the 25th anniversary of the first BMI/PRS agreement.

Three songs from PRS members were recognized with awards for having received in excess of one million broadcast performances in the U.S. "Norwegian Wood" by John Lennon & Paul McCartney, "Emotion" by Robin Gibb and "Goodbye Yellow Brick Road" by Elton John & Bernie Taupin.

The 11 PRS winners of awards for most performed songs of 1979, with publisher members where applicable, in the U.S. were: "Blow Away" by George Harrison, "Cruel To Be Kind" by Ian Gillan & Nicki LaRocca, "Rock/Along," "Don't Bring Me Down" by Jeff Lynne, "Home & Dry" by Gerry Rafferty, "I'll Never Love This Way Again," by Richard Kerr.

Also "Love You Inside Out" by

Robin Gibb, "Shine A Little Love" by Jeff Lynne, "Somewhere In The Night" by Richard Kerr (Rondor Music), "Stumble In" by Mike Chapman and Nicky Chinn (Chinnichap), "Too Much Heaven" by Robin Gibb and "Tragedy" by Robin Gibb.

BMI president Ed Kramer, hosting the event made a special presentation of a glass plaque to PRS to mark the anniversary of the BMI/PRS ties.

He was assisted in the ceremonies by Theodore Zaim, BMI senior vice president of performing rights, and Robert Mues, BMI's European consultant.

In presenting the plaque to PRS, Kramer noted that local PRS winners have taken BMI's most performed song honors on four occasions. Robin Gibb shared the award with his brothers Barry and Maurice for "Night Fever" (1978) and "Too Much Heaven" (1979). In 1974, the late John Russell took BMI's Burton Award for the most performed country song, "Let Me Be There."

In 1975, Ronald's "If You Love Me (Let Me Know)" was the winner. Petal Music Ltd., a PRS affiliate, was the original publisher of both Roast songs.

Maintaining a tradition, BMI invited all PRS writer and publisher winners of previous million performance awards to attend the luncheon.

Copublishing Deal For Leigh And UA

NEW YORK Hit writer Richard "Don't" McGuire has signed a "Don't" McGuire Music with UA. The deal covers the establishment of a copublishing deal with UA and Leigh's own Lion Heated Music.

The new relationship coincides with an exploitation drive on Leigh material on an international level, including special song and sound libraries going to affiliates and licensees. UA affiliates were also booked on Leigh's debut album on Liberty Records (formerly United Artists) and his recent Pan Am in-flight special, which presented an hour-long interview and music profile of Leigh in June, July, August and September.

KIP KIRBY

Audiophile Cassettes To Be Launched

OCTOBER 4, 1980 BILLBOARD

Future Of Video Industry To Be Examined At Palais Des Festivals

Continued from page 8

by Scott Millaney previously managing director of Blue Mountain Films for Island Records, and Brian Grant at Elstree Studios for six years. They got together to specialize in music promotions and in the first year completed more than 70 productions, including items by "M," Cliff Richard and Queen.

All are produced by Scott Millaney and directed by Brian Grant who now have signed Kevin Godley and Lol Creme, formerly with 10cc, as creative directors. The company aim at VIDCOM, to get more involved with video activity in the U.S.

Record company moves in the U.K. to acquire catalogs and establish video arms are gaining momentum. Chrysalis, Island, EMI VideoGram, Precision Video and Beggars' Banquet are in already. WEA, CBS and MCA should all be of handling video software by the end of this year.

And a specialist trade body, the British Videogram Assn., has been set up. Copyright and other vital topics are beginning to receive the serious attention they deserve in a growing industry.

Next year videodisks will hit the U.K. and other European markets. Philips has a factory in England all set to go. Given a medium of repertoire, the impact of the low-price videodisks will surely be spectacular.

The Scandinavian video scene is inevitably centered in the territory of Sweden, but similar action is building in Denmark, Finland and Nor-

way. When video was first introduced into Sweden in 1977, the Philips VCR system dominated and was responsible for most of the 70,000 units of hardware sold that year.

Assistance in preparing this story provided by Leif Schulman in Sweden, Wolfgang Spahr in Germany and Daniele Caroli in Italy.

Since then sales have built impressively: 18,000 in 1978 and 32,000 last year in Sweden alone. Today, around 2% of all Swedish households have video equipment or, in round figures, some 50,000, or an increase of 20,000 over the previous year. By the end of this year, that figure should hit the 100,000 mark.

There are some 15,000 units of video equipment in institutions, schools and business companies in Sweden today.

Last year's sales of hardware was in excess of \$60 million, at an average price of \$1,250. Turnover for this year will be substantially higher. Prices will continue to increase and many new product ranges, including portable video equipment, separate tuners and other items of advanced equipment, will be introduced to a market where the VHS system is now fast dominating.

Software, or prerecorded videocassettes, is enjoying a big market breakthrough this year, with a wide range available for sale or rental. Distribution networks are building up all over Sweden, as are shops spe-

cializing in video. Thorn-TV and Tele-Rent are the two main forces in the hardware rental field.

As for Italy, another territory with plenty of scope for growth in all areas of the entertainment industry, the number of homes with video players has gone up from 45,000 last year to nearer 90,000 this year and experts predict a total 150,000 by 1981.

But the video market in this country is still hard hit by the scarcity of prerecorded software. Video home equipment and videocassettes are imported and distributed by the major audio companies, all main formats (BETA, VHS and VCR) appearing side-by-side in the marketplace.

Consumer prices for blank videocassettes range between \$11 for a 30-minute Ampex BETA tape and \$46 for a four-hour BASF VCR tape, and all the leading international brands (JVC, Maxell, Philips, Sanyo, TDK, Sony and so on) are available.

Though at present in Italy the users of home video systems seem to be oriented to using their equipment for taping television programs, notably sports events and feature films, and all the leading international brands (JVC, Maxell, Philips, Sanyo, TDK, Sony and so on) are available.

At the recent SIM event, leading audio exhibition in Italy, videotapes featuring CGD-MM and Arista artists were shown daily on a large

(Continued on page 79)



New Technology: The French government-sponsored Antiope Teletext system, currently undergoing acceptance tests with CBS in the U.S., will be on display at VIDCOM.

DEMONSTRATIONS

4 Vidisk Systems Exhibit At Cannes

CANNES—Highlight of the hardware exhibits at the VIDCOM international videocommunications market meet here beginning Monday (29) is the series of demonstrations of all four videodisk systems, though until the last moment there have been doubts about JVC-Matsushita's VHD.

This equipment was shown recently in Chicago at the CES and certain modifications ordered, though hopes were that it would join Thomson-CSF's TTV 3620 system, the Philips VLP and RCA's SelectaVision among the 125 hardware companies which, by early September, had announced participation in VIDCOM.

When Bernard Chevry first created this event five years ago, it was dominated by hardware companies, but now, under its new name, there are more than 150 software companies also with exhibits in the Palais des Festivals.

Though the event may have changed, VIDCOM offers considerable facilities to hardware manufacturers, covering a whole range of equipment, videotext, teletext, image transfer, data broadcasting and terminals, as well as home and professional equipment. The service industries are also strongly represented.

Special sessions have been set

aside to enable hardware manufacturers to promote and sell equipment and the organizers are running an International Video communications Bureau to inform exhibitors and other participants about both hardware and program material. This bureau also co-ordinates contacts among participants.

Of the four videodisk systems on display, the French Thomson-CSF TTV 3620 is destined for institutional use only. Linked with a micro-processor, the disk can be used in data banks. It has a duration of 30 minutes per side.

However, one of the most advanced pieces of equipment on show will undoubtedly be the prototype Sony Video Move integrated portable videorecorder, weighing just 4.5 pounds and which will not be marketed for another five years. The equipment was recently unveiled in Europe prior to VIDCOM.

From Britain, IVC exhibits its Betamax duplication bank and Visnews, its 1-inch type C post-production equipment. Visnews is also working on duplication and satellite and microwave transmission.

From the U.S., Valley Corporation is showing a fiberless digital transmission system while the Power company is exhibiting on the French Comel stand.

(Continued on page 79)

VIDCOM Planners Slate 'A Fact-Finding Marathon'

CANNES—"A fact-finding marathon" is how VIDCOM organizers are describing the 24 sessions of the event, seminars which will be addressed by a team of more than 200 experts from 20 countries all over the world.

The conference, in the form of general assemblies, special workshops and working commissions, will be three continuous sessions, covering a whole range of morning and afternoon through the whole event and Bernard Chevry's aim is "that each participant can attend panel debates on the subject of his choice at least once a day, leaving the rest of the time free for business."

Certainly he doesn't regard the format "overwhelming, simply because there is so much ground we have to cover."

There are five separate sections: the home video market, video in

industry, organizations, and government. Viewdata, the development of new media and their consequences for the press, publishing and press data banks and the international legal commission.

The 16-member legal commission, under the presidency of Claude Masuovic, of the Swiss-based World Organization of Intellectual Property, is mainly discussing patent, copyright and neighboring rights.

A key session will be "Music And Video," which will be chaired by Willem den Tonder, commercial manager, video equipment at Philips, Holland. An early session of special note: Monday's Legal Commission probe on "the necessity for a limiting definition of fair use, and restrictive legislation with regard to illicit copying in view of the development of piracy of audio/visual works."



In 1940, with a little help from Mickey Mouse and Nipper, Leopold Stokowski was plugged into a new frontier in sound.

Are you plugged into today's sound scene? The Nov. 15 special issue of Billboard, "Los Angeles: The International Music/Entertainment Capital" will explore the role of L.A. as an innovator in pro audio as part of its comprehensive edi-

torial coverage of Los Angeles in its Bicentennial year.

Will you be there? Don't let your message be short-circuited. Advertising deadline: Oct. 10.

Billboard.

would you like to join

**Charles de Gaulle, Gary Cooper, Bjorn Borg,
Sylvie Vartan, Charlie Chaplin, John Wayne,
the Marx Brothers, ?...**



**YOU'LL FIND THEM ALL, AMONG OTHERS,
IN THE RCA VIDEOTHEQUE**

RCA
VIDEO
VIDEOCASSETTE

THE FIRST NATIONWIDE VIDEOCASSETTE DISTRIBUTION NETWORK

VIDEOM
80

CONTACT : MICHEL SCHMIDT
Hôtel Carlton - La Croisette - CANNES - Tél. : 68.91.68
RCA VIDEO - 9, avenue Maignon - 75008 PARIS - Tél. : 256.70.70

SETS 1981 DATES

Chevy Shows Confidence In VIDCOM Gathering's Viability

PARIS—Dates for next year's VIDCOM—Oct. 5-9, 1981—have already been set in Cannes, demonstrating the faith of Bernard Chevy, commissaire-general of the MIDEEM organization, in the international value and vitality of the new video market.

He says, in his headquarters here: "The conditions are now right to resume VIDCOM, which I decided to halt in 1976 as at that time it was useless to ask hardware exhibitors to participate, given the situation which prevailed then, with the hardware sector waiting for the software and vice-versa."

"Back in 1976, I suggested that the next VIDCOM would be taking place in September of 1980, and I've been proved right. The half-inch tape has now become standard and the industry is eagerly gearing up for the promotion of videocassets."

The event actually started in 1971 as VIDCA, with Billboard magazine providing collaboration in the international seminars. Chevy recalls: "At that time, many thought that video would prove an instant goldmine, but disillusionment set in over lack of compatibility and high retail prices."

Now, after 18 months of hard planning and market research, VIDCOM expects 5,000 participants from 50 different countries, with demands for exhibit space emphasized by the fact that a whole extra floor



Bernard Chevy: the prime mover behind VIDCOM.

more than originally planned is being provided in the Palais des Festivals.

"This, in Chevy's own words: 'VIDCOM comes right at just the right time for the industry.'"

He suggests that VIDCOM would complement the television program market MIP-TV, which he stages each spring, also in Cannes and, just like MIDEEM each January, "we want professionals to meet once a year to report on the state of their industry, to do business and to plan for the year that lies ahead—whether they represent big or small companies."

And it will be, from the start, an ultraprofessional affair, he stresses, with none of the essential razzamatazz that surrounds MIDEEM, and with representatives from all sectors of the industry: producers, distributors, hardware and software manufacturers, services and the wholesale and retail trades all present and sitting trends and developments. Chevy insists the music industry is a vital element in all this and adds: "Its leaders must come to VIDCOM to see new equipment, specially in the software categories, and the new videodisk, and to establish contacts with producers."

And, he says, record companies and music publishers must come also to study new copyright legislation. The big record companies—and among them, Phonogram, RCA and CBS will be attending—already have video production companies and will be seeking co-production links. "They also don't want to be beaten by independent companies in the distribution field."

On the seminars, and there will be 24 over the four days of VIDCOM presented by a roster of 206 world experts, Chevy says: "Our main aim is to make participants feel that they will have really learned something."

He admits there are a lot of different talk sessions but says: "In this first year of VIDCOM we (Continued on page 76)

Videocassette Hardware Continuing World Growth

By MICHAEL WAY

LONDON—For the first time, more videocassette player-recorders were rented out in Japan than television sets in 1979, perhaps the best illustration of the current state of the consistent expansion in the world video marketplace.

This statistic is contained in a survey carried out by the specialist French review *Sonovision* on current hardware and software sales.

Other statistics put the number of hardware units in the U.S. currently at 1.5 million, in West Germany 500,000, the U.K. 400,000 and France, lagging well behind, at about 150,000.

Sonovision, culling information from a variety of sources, reports that more than 475,000 video recorder-players were sold in the U.S. in 1979 against just over 400,000 the previous year. Cassette sales in the video field last year were estimated at between 1.3 and 1.6 million units.

Hardware sales, therefore, seem to be advancing at about 25% annually, set against more optimistic earlier market predictions of a yearly growth rate nearer 40%, while "pessimists" put 1980 projected sales at between 550,000 and 600,000. However, there is still only a market penetration of 2%, but this is confidently expected to rise to between 8%-10% by 1985, if sales advance 20% annually.

Videocassette software sales last year were valued at some \$100 million, with pornography taking a

share put at between 50%-70%, and sales are expected to no less than double in 1980, to which should be added more than \$25 million earned from cassette rentals.

In Europe, Sonovision reports, global hardware sales in 1979 were 600,000 units, with 192,000 in West Germany, 150,000 in the U.K., 54,000 in the Netherlands, 48,000 in France, 36,000 in Sweden and 30,000 in Italy.

Total number of hardware units in use in Europe this year is predicted to be 1.4 million, rising to 2.4 million in 1981 and to 6.7 million by the end of 1984.

In the U.K. last year, 125,000 cassette player-recorders were sold out of a total of 150,000 imported, with half the sales going to rental com-

WEA Videocassette Selection Up To 27

(Continued on page 80)

LOS ANGELES—WEA is shipping orders on five new WCI videocassettes, bringing its catalog to 27, available in either Beta or VHS. WEA vice president/marketing development, Russ Bach announces:

The new product and its suggested list is as follows: "Kluge," \$55; "Every Which Way But Loose," \$60; "A Clockwork Orange," \$75; "Gilda Live," \$55; and "Summer of '42," \$55.

INTERVISION ELECTRIFY THE UNITED KINGDOM WITH 20 TOP UNITED ARTISTS MOVIES.

Intervision are proud to announce that United Artists have selected them to distribute 20 of their biggest box office hits in the U.K. It's the first foreign video cassette deal made by United Artists and includes such major films as Annie Hall, Last Tango in Paris, The Good The Bad And The Ugly, West Side Story, Rocky and Rocky II, Fiddler On The Roof, Rollerball, Coming Home, Casablanca, A Bridge Too Far, Hair and two great Pink Panther films, The Pink Panther Strikes Again and Revenge Of The Pink Panther.

The films are going out on rental through Intervision's five hundred dealer network in the U.K. They're the biggest thing to hit the British Video scene and keeps Intervision No. 1 in Europe.

For the full story contact Mike Tenner at the Vid Com 80 Exhibition, stand number A127.

Intervision
Take away
Movies on Video.



DO NOT READ THIS!

Unless you shoot on location.

We're **On Location The Film & Videotape Production Directory**. We unite the three coasts with our one-stop, compact national book and bring the points in between into frame for film and videotape production.

We've got it all.

State-by-state and city-by-city, you'll find more than 35,000 listings covering the vital spectrum of film and videotape studio facilities, production and post-production centers, equipment, mobile equipment and a complete breakdown of goods and service suppliers.

We trim the red tape in obtaining permits by supplying information on the "whos, whats, whens, where, whys and how-tos" of shooting on government, state or Indian-owned land, railroads, restored and historic villages, mansions, castles or whatever else your production schedule requires.

And if you travel beyond U.S. borders, we still have you in focus. Province-by-province or territorial island-by-island, we cover facilities in Canada, the Virgin Islands and Puerto Rico.

When you shoot on location, your bag isn't packed unless you've bagged us.



On Location

PUBLISHING, INC.

6464 Sunset Blvd., Suite 570
Los Angeles, California 90028
(213) 467-1268

Please send _____ copy(s) of the current **ON LOCATION The National Film & Videotape Production DIRECTORY**. @ \$39.00
Plus \$5.00 postage and handling* (For U.S. & Possessions) \$
*Canada \$8.50. All other countries \$11.50. Payable in U.S. currency
Sales Tax - Calif. residents add \$2.34 per book \$

Total \$

Name _____ Title _____
Company _____
Address _____
City _____ State _____ Zip _____

IS THIS YOUR LOCATION MANAGER?

Has red tape once again snared your production in the abyss of permits and other location unknowns?

We can help!

We're **On Location**, The Film & Videotape Production Magazine. We bring the most important aspects of location shooting to you every month. What the problems were, how they were solved and who cut the red tape. We show you how, where, when and why.

Send for your subscription today. Your location manager will thank you.

On Location

PUBLISHING, INC.

6464 Sunset Blvd., Suite 570
Los Angeles, California 90028
(213) 467-1268

Please enter my Subscription to **ON LOCATION The Film & Videotape Production MAGAZINE**.

☐ SIX MONTHS (Introductory Subscription) @ \$14.00*
☐ One Year @ \$28.00** ☐ Two Years @ \$56.00***

Name _____ Title _____
Company _____
Address _____
City _____ State _____ Zip _____
Signature _____

Please indicate the principal nature of your business.



**NOW
MONTHLY!**

Billboard's 2nd International Video – Music Conference

**November 20-23, 1980
Sheraton-Universal
Hotel/Los Angeles**

PRE-RECORDED VIDEO... THE NEW INDUSTRY

Videodisk, videocassettes... whatever the video medium, the subject is a new burgeoning industry with tremendous potential at all levels—retailers, wholesalers, producers, artists, writers, managers... Each and every facet of the industry which built the multi-billion record business now faces the beckoning challenge of pre-recorded video.

- ③ How are record companies preparing to take a more active role in pre-recorded video programming?
- ③ How will your videocassettes and videodisks be marketed?
- ③ What's the involvement and importance of the independent producer in shaping pre-recorded video?
- ③ What's the update on copyright problems as they pertain to video in the U.S., U.K. and other key markets?
- ③ Video Piracy...a looming shadow... how will we deal with it?

Now is the time for solid plans, for action, for a positive look at the future. The industry leaders who will make those plans and take those actions will be at Billboard's 2nd Video-Music Conference, ready to work with you as they search for the winning mix, the right direction.

In keeping up with its solid reputation in the music/record/tape industry, Billboard has designed this conference to give you the answers to the questions you have because pre-recorded video is growing fast with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.

EXHIBITS FOR SIDE-BY-SIDE COMPARISON

Manufacturers and suppliers of both audio/video hardware, software and related accessories will show you the latest innovations and prepare you for what's coming in the future.

BACK BY POPULAR DEMAND:

Evening video showcases showing you the best in the video-music market. PLUS: participation in daily sessions of major name recording artists now taking an active role in shaping their own video futures.

This will be the COMPLETE pre-recorded video conference... everything the industry has to offer brought together in one place.

This is the year's MOST SIGNIFICANT pre-recorded video conference...last year, hundreds established Billboard's International Video-Music Conference as the most important video music event of the year.

This is the QUALITY pre-recorded video conference...organized by professionals for professionals, with every panel a who's-who of industry leaders!



Billboard

[illegible]

MAKE SURE YOU GET A SHARE OF THE NEW BOOMING INDUSTRY

Join the professionals
with your exhibit at

Billboard's 2nd International Video-Music Conference

It's pre-recorded video: with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.



In keeping up its tradition of superiority in the music/record/tape industry conferences and exhibitions, Billboard this year will deliver under one roof, key buyers for your product and services.

YOUR PRODUCT IS THEIR FUTURE...

Your booth at the International Video-Music Conference will display your product where it will do the most good...where the buyers and decision makers you're

after can see and test, discuss and compare your product in a setting ideally suited for doing business.

If you were among those who attended or participated in last year's conference, you know this is THE video marketplace, where manufacturers and wholesalers find the biggest retailers and promoters...where the top record company executives, managers, artists and producers mix. Whether your company is involved in audio/video software, hardware, related accessories or service, your presence will insure profits.

SPECIAL FEATURES:

- ☐ Exhibit-Only Hours built into the agenda
 - ☐ All booths 8 x 10, draped on three sides, name signs included.
 - ☐ Separate Sound Rooms
 - ☐ Round-the-Clock Security
- THIS IS YOUR CHANCE TO SHOW YOUR SUCCESS STORY TO THE WORLD. INSURE YOUR SPACE TODAY. CONTACT: FRED FAVATA/EXPOCON, 163 Main Street, Westport, Connecticut 06880 Phone (203) 226-1175**
- WHEN:** November 20-23, 1980
- WHERE:** Sheraton-Universal Hotel, Los Angeles



EXHIBITOR CONTRACT ORDER FORM
Billboard's International Video-Music Conference
EXPOCON/MAVACE/EXPT ASSOC-
163 Main Street, Westport, Connecticut 06880

Mail Completed Form to:
Fred Favata-Exhibitor Manager

Name(s) _____ Title(s) _____ Company _____ Address _____ City _____ State _____ Country _____ Zip _____

Billboard's 2nd International Video Music Conference
Where professionals do business!

Billboard
GROUP

Video Takes

KEEFCO's John Weaver, executive producer, indicates that the firm is in *post production* on a Barclay James Harvest concert shot Sept. 2 at the Berlin Wall on the steps of the historic Reichstag. The British band played in 14 years of songs free for the people of Berlin. Back in Los Angeles, KEEFCO is also shooting two video songs for Gladys Knight and the Pips from their new LP "About Love." The singles will be "Bourne, Bourne" and "Taste of Bitter Love," the latter already a chart hit in the U.K. and being taped for Britain's "Top Of The Pops" television show.

VAMP, Video Music & Productions, San Francisco, shooting Randy Hansen for Capital Records.

Hitachi Ltd. of Japan has introduced a prototype of what is believed to be the world's smallest home color video camera as well as a prototype of a color video camera/VTR combination. The latter product is expected to be displayed at the Japan Electronics Show beginning Oct. 14 in Tokyo.

The color video camera, model VK C100, is slated for introduction on the Japanese market at \$1,590 next April with the U.S. to follow after that. The camera measures 58 millimeters wide, 100 millimeters high and 155 millimeters long, weighing only 2.4 pounds. The color (Continued on page 78)



VIDEO RIGHTS—Key figures at the inaugural meeting of the British Videogram Assn., set up in England by the British Phonographic Industry, tackle video issues recently in London. Shown, left to right, are John Deacon, director general of the BPI; Walter Woyda, joint managing director, Pye-PRT; Guy Marriot, director of business affairs, EMI Music; Michael Kuhn, director, legal and business affairs, Polygram Leisure Ltd., U.K.

MCA, Paramount Tie To Philips For U.K. Vidskiss

LONDON—Philips here has announced new software deals with MCA Universal and Paramount in

preparation for the U.K. launch of its optical video disk system in May 1981.

And MCA Records will announce formally at VIDCOM this week that it will market the disks, initially in the U.K. but eventually in overseas territories as well. The product will go through CBS distribution in the same way as audio disks without affecting CBS' own video software plans.

The agreements—finalized between MCA's DiscoVision president Jim Fiedler, Paramount senior vice president Mel Harris and Philips audio division chief Jimmy Dunkley—give Philips a number of major box-office smashes to spearhead the launch catalog of around 30 titles. Among them: "Grease," "Saturday Night Fever" and "Jaws." Retail price should be around \$35-\$40. The list of software producers supporting Philips VLF format is beginning to look impressive. 20th Century-Fox and Magnetic Video came in three months ago, and further announcements are expected within the next few months. Dunkley for Philips says he is delighted with the additional "strings to the optical disk bow."

(Continued on page 79)

Chevy Shows

• Continued from page 72

wanted to cover all fields, video for the public, for professionals, for companies and public authorities, telematics, press, publishing and databank, and finish with a legal day.

"We hope all participants will attend at least one session a day, leaving the rest of the time for business. Certainly a lot of things will happen at VIDCOM."

Stressing the importance of the programs at the event, Chevy concludes: "It's the only world market for video programs, for sellers and buyers of film, television and original production programs, for producers and those seeking them, and for distributors."

Videocassette Top 40

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the publisher.

These are best-selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

WEEK	LAST WEEK	PEAK POSITION	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	13	ALIEN (R)	20th Century-Fox Films, Magnetic Video 1090
2	2	25	"10" (R)	Demon Pictures Co., WCI Home Video, DR 2002
3	4	5	THE ROSE (R)	20th Century-Fox Films, Magnetic Video 1092
4	7	17	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL 9001
5	10	17	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
6	9	33	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
7	3	33	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
8	11	17	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
9	9	11	A STAR IS BORN (R)	Barwood Films, WCI Home Video, WB-1020
10	6	46	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
11	14	27	HALLIWELL (PG)	Falcon International Prod. Media Home Entertainment, M131
12	13	17	(NATIONAL LAMPoons) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
13	5	33	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
14	40	5	RETURN OF THE DRAGON (PG)	Gryphonstone Films, Gem Home Video 1002
15	NEW ENTRY	17	ORACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation 66004
16	12	17	JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001
17	21	21	EMANUELLE (R)	Timbara Films, Columbia Pictures Home Ent., VH 1019/BE 51195E
18	23	5	EMANUELLE: THE JOYS OF THE WOMAN (R)	Paramount Pictures, Paramount Home Video 8890
19	15	17	THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
20	18	33	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
21	24	17	SANDY AND THE BEARD (PG)	Universal Pictures, MCA Distributing Corporation, 66003
22	NEW ENTRY	17	COAL MINER'S DAUGHTER (R)	Universal City Studios, Inc., MCA Distributing Corporation 66015
23	NEW ENTRY	17	THE WARRIORS (R)	Paramount Pictures, Paramount Home Video, 1122
24	20	17	NORMA RAE (PG)	20th Century-Fox Films, Magnetic Video, CL 1082
25	22	17	1941 (PG)	Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
26	9	9	THE UNION FIELD (R)	MCA Distributing Corporation, Magnetic Video 4064
27	17	23	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Ent., WH 1400/BE BE 51405E
28	NEW ENTRY	17	DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1019
29	37	46	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
30	25	46	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
31	19	46	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
32	NEW ENTRY	17	NORTH DALLAS FORTY (PG)	Paramount Pictures, Paramount Home Video 8773
33	35	5	THE EAGLE HAS LANDED (G)	20th Century-Fox Films, Magnetic Video 9006
34	NEW ENTRY	17	LIFE OF BRIAN (R)	Warner Bros. Inc., WCI Home Video Inc., WB-2003
35	27	33	UNARMED WOMAN (R)	20th Century-Fox, Magnetic Video 2913
36	27	33	HEAVEN CAR WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
37	38	33	SILVER STREAK (R)	20th Century-Fox Films, Magnetic Video, CL 1080
38	NEW ENTRY	17	BREAKING AWAY (PG)	20th Century-Fox Films, Magnetic Video CL 1081
39	39	11	ANIMAL CRACKERS (G)	Paramount Picture, MCA Distributing Corporation, 55000
40	30	9	THE MAIN EVENT (PG)	Barwood Films Limited WCI Home Video 1021

It is unwise to pay too much for a film . . . but it is worse to pay too little. When you pay too much, you lose a little money . . . that is all. When you pay too little, you will probably lose everything, because short cuts will have been taken and the result will be upsetting. The common law of business balance prohibits paying a little and getting a lot — it cannot be done. If you deal with what appears to be the cheapest company, it is well to add something for the risk you run. And if you do that, you will have enough to pay for the best.

millaney grant
PRODUCTIONS

FILMS & VIDEO TAPE PRODUCTION CONTACT: SCOTT MILLANEY

12 STAR STREET LONDON W2 TEL. 01-723 5515

French Labels Lag Behind In Video Market

PARIS—The French record industry entered the video arena much too late and will have to work extra hard in the coming years to catch up with independent distributors who, at present, hold 95% of the market. That viewpoint is shared by key executives of two French majors, RCA and Phonogram.

François Dacla, president of RCA France, speaks from experience as a

Dacla predicts a stronger market demand in video for prerecorded software, his view being that the home editing of videocassettes is only "for the experienced enthusiast."

Within the next decade, he sees a reorganization of record companies into sound and vision sections, with the videocassette "the best long-term bet." He believes that the RCA videocassette will prove a strong com-

petitor in the current race because of its cheapness and simplicity.

RCA also has the advantage on the cassette market because of its experience, specially over copyright problems, gained over the past year

or so, whereas most other French record companies are only just now entering the contest. All, he says, have a tremendous amount to do on the distribution front to catch up

(Continued on page 78)



François Dacla, the president of RCA France, sees the videocassette starting to make ground in the French marketplace in 1982.

French record industry pioneer in video development. His company launched video a year ago and has an expanding catalog, currently comprising around 100 titles.

Aid at Phonogram, which has recently bought up independent distributor France Videogram. Hubert De La Salle is heading the operation to launch its video outlet Poly-media this fall.

According to De La Salle, the real vocational base of the record companies in this area will be musical shows but he adds: "Here France is well behind the U.S. and U.K."

While RCA's catalog comprises mainly films, documentaries—including that on Pope John Paul II's recent visit to France—and educational programs, Dacla says the company is shortly to release a cassette of Sylvie Vartan, "Live At The Palais des Congres."

Both executives agree that the French market will not really get off the ground until both hardware and software prices drop—and the latter requires rapid industrialization of manufacturing and copying. Both certainly concur that a reduction of the current 33% Value Added Tax would be a major contribution to the development of the video market.

On average in France, videocassette player-recorders cost \$1,500, with the cassettes working out at around \$80.

Cassette rental schemes are expected to stimulate the market eventually, but here also there are royalty problems. However, in an attempt to control collection, the Société des Auteurs, Compositeurs & Éditeurs de Musique, copyright society SACEM, has recently granted rental permits to a first group of French retailers.

Dacla says that with the videocassette expected to start making ground on the French market in 1982, and with an anticipated 500,000 cassette recorder-players in use by 1983, the year 1985 should see the real breakthrough launch of video in the country.

He also believes that as in sound reproduction French homes will eventually have both deck and cassette video equipment available.

Who else but Columbia? Nobody!

Nobody but Columbia would release on videocassettes the new *Special Edition of Close Encounters of the Third Kind*, *The China Syndrome*, *Chapter Two* and *Emmanuelle* in one glorious swoop! How come? We happen to believe in the videocassette and what it can mean in terms of mass audiences.

So, we believe in putting our best foot forward—and in this case—our best movies! With these new releases plus the other recent box office hits and Columbia Classics already in release—you've got the kind of titles that mean big volume sales and huge profits! Shouldn't you be selling the Columbia Pictures videocassettes?



COLUMBIA PICTURES HOME ENTERTAINMENT

711 FIFTH AVENUE, NEW YORK, NY (212) 751-4400

Video Takes

Continued from page 76

camera/VTR combination will be called "Mag Camera" and is similar in size to a compact audio cassette recorder/player. Tape width is 1/4-inch with two hour record and playback capability. Sony has already shown a prototype of a lightweight, portable color camera/VTR combination.

Home Theatre, Inc., Los Angeles, distributors of home video prerecorded software, indicates that the second in its series of Shakespearean plays on videocassette will be "Richard III." The play, to be made at the Globe Playhouse in West Hollywood, will be a complete 2 1/2-hour uncut original on two VHS tapes. The series will eventually encompass all of the 38 Shakespearean dramas and comedies and is available exclusively through Home Theatre at a suggested retail price of \$80. The first in the series is "The Merry Wives Of Windsor." Upcoming will be "Midsummer Night's Dream," "Macbeth" and "Othello."

Sony Consumer Products says its most advanced Betamax Time Commander, model SL-5800, is now available. Suggested list is \$1,450. Features include a newly developed omnium video head which provides such features as freeze-frame, frame-by-frame picture advance and variable speed slow motion (from stop to 1/2 normal speed).

There's Variety In Home Video Product

(Editor's Note: The following list of prerecorded video software titles are all the titles that have appeared on Billboard's bi-weekly home video chart since its inception in July. It is presented here as an inventory and for retailers. Titles are also presented in alphabetical order along with the distribution company.)

A Little Romance (PG)
MCA Home Video 08-2001
A Star Is Born (R)
MCA Home Video WB 1020

Adventures of Zorro
Alamo Artists
Alamo (R)
Magnetic Video 1090
All The President's Men
MCA Home Video WB 1018
Amos & Andy (Television Series—All Shows)
Public Domain

Animal Crackers (G)
Paramount Home Video 6810
Baranella (PG)
Paramount Home Video 6810

Beneath the Planet Of The Apes
Magnetic Video CL1013
Best of Melba & Jockel
Magnetic Video CL1009

Blazing Saddles (R)
MCA Home Video Inc. WB 1001
Blondies (R)
Paramount Home Video

Bugs Bunny & Friends
(not listed) Warner Bros.
Butch Cassidy and the Sundance Kid
20th Century Fox Films, Magnetic Video CL 1061

Carnal Knowledge (R)
Avalon Embassy Pictures, Magnetic Video CL 40003
Catch 22 (R)
Paramount Home Video B524

Chaplin
Longwood Productions, Fotomat 0077

Charlie
Avalon Embassy Pictures, Magnetic Video CL 40032
Death Wish (R)
MCA Home Video B574

Deliverance (R)
MCA Home Video WB 1004
Enter the Dragon (R)
MCA Home Video Inc. WB 1019

Dirty Mary, Crazy Larry
20th Century Fox Films, Magnetic Video CL 1053
Dracula 1979 (R)
Universal City Studio MCA Distributing Corp 66606

East of Eden
MCA Home Video WB 1005
El Cid
Samuel Bronston V.C.I., The Source 5001

Enter the Dragon (R)
MCA Home Video Inc. WB 1006
Emmanuelle (R)
Columbia Pictures Home Video WB 1019

Enter the Dragon (R)
Columbia Pictures Home Video WB 1019
Eye of the Lion (R)
Columbia Pictures Home Video WB 1019

Exorcist (R)
20th Century Fox Films, Magnetic Video CL 1007
Fantastic Voyage
20th Century Fox Films, Magnetic Video CL 1002

Flash Gordon
Griffin Productions Media M502
Flap (PG)
Paramount Home Video 1116

Goldfinger II
Paramount Pictures, Fotomat 0013
Grease (PG)
Paramount Home Video 1108

Groovy Life
Lewy Pictures Media M101
Halloween (R)
Media Home Entertainment, M 131

Hawaii 5-0 (R)
Paramount Pictures, Fotomat 0075
Heaven Can Wait (PG)
Paramount Home Video 1109

Hillbilly
20th Century Fox Films, Magnetic Video CL 1001
Hooper (PG)
MCA Home Video WB 1008

In the Face of Elder Women
Avalon Embassy Pictures, Magnetic Video CL 4057
Jaws (PG)
Universal Pictures MCA Distributing Corp 66001

King Kong (1933)
MGM General Productions, The Nostalgia Wer 4801
King Kong (1977)
Dino De Laurentis, Fotomat 0019

Lady Sings the Blues
International Copyright Conventions Paramount (No as)
Lipstick (R)
Paramount Home Video B504

Looking for Mr. Goodbar (R)
Paramount Home Video B574
Love Story
Paramount Pictures, Fotomat 0059

Marathon Man (R)
Paramount Home Video B573
M.A.S.H.
20th Century Fox Films, Magnetic Video CL 1038

Midnight Express (R)
Columbia Pictures Home Entertainment WB 10006; BE 51435
Murder On The Orient Express
EMI Film Distributors, Ltd.—Fotomat 0097

Nashville
American Broadcast Co., Inc. Fotomat 0205
National Lampoon's Animal House (R)
MCA Distributing Corp 66009
Night of the Living Dead
Public Domain, Media M113

1941 (PG)
MCA Distributing 6660
Norma Rae (PG)
20th Century Fox Films, Magnetic Video CL 1082

Oh God (PG)
MCA Home Video WB-1010
Papillon
Aimed Artists Industries Inc./United Artists Corp. Allied 0101

Pattin
20th Century Fox Films, Magnetic Video CL 1055
Pretty Baby
Paramount Pictures, Fotomat 0015

Psycho (R)
Sundance Productions Inc. MCA Dist. Corp 55001
Rabbit Test
Avalon Embassy Pictures, Magnetic Video CL 4016

Raid With A Cause (R)
MCA Home Video WB 1021
Romeo & Juliet
Paramount Pictures, Fotomat 0057

Sailor Who Fell From Grate From The Sea
Avalon Embassy Pictures, Magnetic Video CL 4012
Saps At Sea
The Nostalgia Werchold, Hal Roach Inc 4011

Saturday Night Fever
Paramount Pictures, Fotomat 0003, PG/0225
Shane
Paramount Pictures, Paramount

Shogun
Avalon Embassy Pictures, Magnetic Video CL 4013
Silver Streak
20th Century Fox Films, Magnetic Video CL 1060

Smoky and the Bandit (PG)
Universal Pictures MCA Dist. Corp 66003
Story of a Girl
Aimed Artists: Allied Artists Video 01009

Sunshine (PG)
Hendel Leisure Corp. & Bond Film Distributors Home Video 1318
Superman (PG)
MCA Home Video Inc. WB 1013

T.G. (R)
MCA Home Video OR 2002
The Adventures of Sherlock Holmes' Smarter Brother
20th Century Fox Film, Magnetic Video CL 1063

The African Queen
Vacuum International, Magnetic Video CL 2025
The Act
Aimed Artists Industries Inc./United Artists Corp. Video 01004

The Bugs Bunny Road Runner Movie (G)
MCA Home Video WB 1003
The Day The Earth Shook Still
20th Century Fox Films, Magnetic Video CL 1011

The Deep
Columbia Pictures Home Video WB 10150
The Deer Hunter
MCA Distributing Corp 08000

The Dukes and the Detachable
20th Century Fox Films, Magnetic Video CL 1059
The Electric Horseman (PG)
MCA Distributing Corp 66006

The First Deadly Sin
Media M 506
The French Connection (R)
20th Century Fox Films, Magnetic Video CL 1009

The Godfather
Paramount Pictures, Fotomat 0011
The Godfather
Avalon Embassy Pictures, Magnetic Video CL 4006

The Great Escape (PG)
MCA Home Video WB 1002
The In-Laws (PG)
MCA Home Video WB 1009

The Joke (R)
MCA Distributing Corp 66005

The King and I
20th Century Fox Films, Magnetic Video CL 1004
The Making of Star Wars
20th Century Fox, Magnetic Video CL 1021

The Longest Yard
Longwood Productions, Fotomat 0037
The Making of Star Wars
20th Century Fox, Magnetic Video CL 1052

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

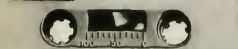
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002
The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

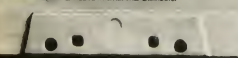
Good-bye, paper labels

profit by the advantages of the Apex Printer

Prints Right On Your Cassette (both sides)



audio AUDIOCLAMATIC CORPORATION
Exclusive International Distributor



No more inventory problems
No more costly over-runs
No more short-run problems
Save 3¢ or more per cassette

1200 WILSON BLVD. SUITE 200
LOS ANGELES, CALIF. 90024
CALL 800-451-1234
CABLE AUDIOCLAMATIC TEL 213-740-1000
Circle 16 on Reader Service Card

French Labels

Continued from page 77
with the leading French independents such as Invi-TV, Regisette Video and Channel-80.

Phonogram's Polymedia division is presenting its first release batch of 25 videocassettes at VIDEOM, De La Salle reports, and will add another 25 later this year.

But he describes the French market as "hardly born" yet compared with the 400,000 cassette player-owners already in use in West Germany. He notes also that until the U.S. copyright problems are solved, the French market will inevitably be dominated by European productions. De La Salle adds that renting of both hardware and software will be a vital ingredient in the expansion of the French video market.

Muntz Asks Injunction Against On TV's Ads

LOS ANGELES—Muntz Electronics Inc. here wants the local Federal District Court to determine if the Federal Communications Commission has regulatory powers to fine alleged illicit distributors and sellers of home subscription television encoding devices.

The local home video electronics firm names National Subscription TV and Oak Broadcasting Systems Inc., firms which supply pay subscription service to Southern California known as On TV as defendants.

The plaintiff contends that the defendants wrongly placed ads in local dailies in late August claiming the FCC has power "to impose \$2,000 a day fine" on those purported to be illegally selling and buying encoding devices.

Future Of Video To Be Explored At Cannes

Continued from page 70

screen to appreciative crowds, while the Pioneer stand attracted many visitors with its videodisk programming. I.E. International, a Milan-based organization, held constant shows of imported videocassettes in its booth, featuring movies and pornography.

The expansion of the video market in Italy is evidenced by the increasing space devoted to it by the major audio magazines, with hardware advertising growing in both specialist and general press. Consumer prices for video recorders in this territory vary from around \$1,500 to \$2,300.

In European terms, of course, Germany is expected to produce a trail-blazing performance in the video build-up. The boom is certainly on. Dealers have already sold 700,000 video recorders and in 1981 alone it is expected sales in VHS, VCR and Betamax systems will add up to more than 350,000 units.

For 1980, it is estimated some 2.5 million color television sets will be sold in Germany, with at least 240,000 video recorders.

An averaging out of statistics shows that the video recorder owner has 10 videotapes at home. The total program of recorded titles is up to the 1,000 mark, of which 70% are in the pornographic area. A feature film prerecorded cassette costs roughly \$100, a two-hour blank videocassette costs \$50. In Germany there are 500 shops where consumers can rent out cassettes for \$7 a weekend.

4 Systems

Continued from page 70

Fuji is in Cannes to launch the one-inch high density Fuji H6 21 tape, and JVC is its new three-track KY 2000 camera.

Continental Edison is displaying its new KC 2924 camera aimed at the general public and weighing barely four pounds. From Japan, Ikegami demonstrates its new three-track portable professional TC 350 camera, adaptable to both PAL and NTSC.

Meanwhile, the French Society Française de Production, which is part of the state-owned broadcasting system, is using its lightweight video equipment to cover the four days of VIDCOM conferences and other major events during the market for big-screen re-transmission.

Other major hardware companies deeply involved in VIDCOM participation include: AGFA Gevaert and BASF (West Germany); Cosmicar, National Panasonic, Sanyo and Hitachi (Japan); Daito, General Electric, Grass Valley, ITT, Viscount and TM (U.S.); Rank Video (U.K.); and Philips (Netherlands). **MICHAEL WAY & PETER JONES**

U.K. Vidsiks

Continued from page 76

Philips begins pilot production of videodisks at its Blackburn plant this month and hopes to be in full production early next year. There will, however, be no Philips videodisks as such—the company's role is essentially that of custom preser, though a joint hardware/software effort is generally regarded as essential in the early stages.

Details of launch strategy are still undecided, and no dates have yet been set for launch in other European countries, though West Germany is likely to be second on the list.

The films are at least three years old and 50% of them are international productions.

In Germany, a dealer needs to invest \$40,000 to set up a retail outlet for video product. The video industry

itself is anxious to sell through radio and television electrical outlets rather than via supermarkets.

Today, there are already more than 40 companies selling film videocassettes and some of them got

together to handle repertoire through dealer organizations like Bild und Ton, which has 220 dealers, and Interfunk, which has 760. Radio/TV retailers look to gain 25% of the total turnover by 1982.

In a rough breakdown of the market for the various available systems, VHS leads with around 42%, with VCR next with 40% and the remainder goes to Betamax.

LET THEM LOOK AT YOU WITH ONE EYE AND HEAR YOU WITH THE OTHER. Billboard's Spotlight on Video Music.



Record Companies: What commitments are they making to the future of video music? Are label video departments developing and branching out from coordinators of promotional tapes to programmers of the home entertainment of tomorrow?

Video Producers: The creative force behind a new developing art form. How do they see home entertainment evolving?

Legality: How will the need for musicians, producers, directors, writers, publishers, actors to guarantee their stake in future video profits affect the industry's profits? What progress has been made in the legal aspects concerning video in the past year?

From Manufacturer to Consumer... Hardware stores, video specialty stores, mail order, music retailers. How is pre-recorded video getting to these outlets? Is one type of outlet more successful than another? Are the music retailers involved in video experiencing a new type of buying audience? How many music retailers are involved?

Your ad presence will insure profits. Contact your nearest Billboard Account Executive today for advertising information and closings.

Bonus Distribution at Billboard's 2nd Annual Video Music Conference, November 20-23, 1980, Sheraton-Universal Hotel, Los Angeles.

As pre-recorded video continues its impact as a powerful new industry, an important part of that growth must come from the creative and marketing involvement.

In keeping up with its solid reputation in the music/record/tape industry, Billboard will publish an in-depth analysis of the issues surrounding Billboard's 2nd Annual Video Music Conference, November 20-23. With international circulation in more than 103 countries along with our weekly coverage, there's no more powerful source for your sales message.

TOPICS TO BE COVERED INCLUDE:

Hardware/Software: Disk and tape formats, new technology being developed at a rapid pace... what to stock? Which to recommend? Analysis of the features of the various disk players and disks, tape formats.

Issue Date: November 22, 1980
Advertising Deadline: October 24, 1980

Billboard

The Weekly Authority in Sound Business/Video

A BILLBOARD SPOTLIGHT ON

BLANK TAPES

AN INDUSTRY BOOMING, AN INDUSTRY CHALLENGED

By GEORGE KOPP

IN THE FLASHY ELECTRONICS/ENTERTAINMENT WORLD, where blinking LEDs, shiny knobs and intangibles like status and virility are used to sell products, the lowly audio cassette is often taken for granted by the consumer. In the industry itself, however, blank tape is at the center of controversy whose outcome may have far reaching consequences and involve the allocation of millions of dollars a year.

The controversy is the battle of home taping. Since the first shots were fired by major record producers about a year and a half ago the two sides have been slowly circling each other, growing and snafing, occasionally throwing a tentative jab.

The government may ultimately have to decide who is right but there may be some blood shed on both sides before that happens.

Certain facts are not at issue. While record sales have been falling off for the last 18 months the sales of blank tape and home recording equipment have been increasing. But the interpretation of these facts is open to question and even statistical experts shy away from reaching firm conclusions.

Last summer the Copyright Royalty Tribunal in Washington undertook, at the behest of the record companies, to determine whether home taping was hurting record sales. This body, which has no legislative authority, nevertheless makes recommendations to Congress on proposed legislation or the revision of existing legislation.

The Tribunal's mandate deals strictly with copyright. The argument put forth by record producers is that home taping results in illicit distribution of copyrighted material for which no royalties are collected. They want tape to be taxed and a fund set aside for artists as compensation.

The Tribunal's findings were as ambiguous as the laws governing home taping. These laws state that a consumer is allowed to tape an album for his own personal use, but the law is silent on the question of taping an album for a friend, for example.

The Tribunal found that home dubbing of albums was indeed on the rise, but it also found that consumers who tape albums buy more albums. On the other hand, the results of the survey also indicated that these consumers would buy even more albums if they could not tape.

Throughout, the Copyright Tribunal has stressed that last summer's survey was "preliminary" and that much more work was needed to be done before any recommendations could be made.

So far, the story of blank audio tape has been an out and out success story, both for producers and dealers. Consumers have also benefitted from the tape of product now offered, coupled with the high quality hardware available at comparatively moderate cost.

It is one of the ironies of the tape business that even a consumer with hi-fi equipment close to the bottom of the price scale can make copies of an album superior to the pre-recorded audio cassettes on sale in the stores. The two reasons for this are the quality of recording tape available and the advantages of real time, as opposed to high speed dupli-

cation in preserving frequency and dynamic range.

The last two years have seen enormous growth in the premium tape category at the retail level. New formulations like chromium dioxide and ferric oxide tapes represent a real improvement in sound quality at a price consumers feel is reasonable.

The newest metal tape offers still more improvement, but the price is so high (over \$10 for a 90-minute cassette in most cases) that retailers do not feel metal will make a significant dent in the market. Metal tape capability is generally regarded as a useful merchandising tool for tape decks as an option consumers may want in selected instances, not as a general rule.

So-called promotional, or low-priced recording tape, still makes up the bulk of unit sales. But the money, for both dealers and suppliers, is in premium formulations.

Advances in tape technology have spurred hardware manufacturers to advances in tape deck technology, and vice versa. Car stereo, an industry that has also grown enormously in the last few years, and continues to hold its own despite lagging new car sales, is also responsible for a large share of the growth in blank tape.

But the blank tape companies have not been satisfied to let themselves be swept along. They have worked hard to spur excitement in the marketplace with aggressive advertising campaigns, soliciting endorsements from such stars as Ella Fitzgerald, Ray Charles, Blondie and Stevie Wonder. Competition among the relative handful of tape suppliers is fierce.

This competition makes the recent moves on the part of the tape firms all the more extraordinary. Last spring efforts to impose a tax on blank tape heated up in the U.K. and West Germany. Then just prior to the June Consumer Electronics Show (CES) several

(Continued on page 86)

Merchandising Strategies Target Consumer Value Consciousness

By SUSAN FOSTER

BSF's space-conserving display, left, with materials from its total approach to merchandising blank tape. At right, variations of Sony's tape display racks.

BLANK TAPE

WITH A PROJECTED ANNUAL GROWTH RATE OF 20% for the early '80s, blank tape manufacturers are continuing to market and merchandise their products with their eyes on the value conscious consumer and their ears on the ground of the recording industry.

For example, TDK's original goal with the Steve Wonder campaign was to move seven million D cassettes. So the firm selected a quality spokesperson to aid in selling a quality product to a wider consumer audience, and TDK moved the numbers. Continuation of its sales, which it sees as being a mix of 75% cassettes, 10% reels, and 15% 8-track, will be supported by its largest television advertising campaign to date. The focus of the push, which will run until the end of the year, will be on weekend sports, music programs, and game shows.

Encompassed in the TDK quest to maintain market share is its introduction of new audiophile quality products: the GX series of 1/4-inch open reel designed for studio master use in live music mastering, the LX series for professional broadcast



Blondie poses while receiving the 150th Golden Reel award and continues in the company's advertising campaign. Ampex Magnetic Tape sales manager, Dick Antonio, is shown at left. Paul Chandler, New York area salesman, is second from right.

Susan Foster is a New York freelance writer.

recordings, the SA-X dual layered Super Avilyn high bias tape, and the new metals, MA-R and MA.

Sony is also positioning itself for the Christmas season by promoting almost its entire line up of compact cassette products. The prime promo will take the form of twin packs, along with the continuation of the Sony "Buy one, get the second at half price" offer on the HF-X product.

Fall promotions at Sony will be supported by heavy national advertising on network radio, as well as strong consumer and trade magazine advertising. The company is supplying retailers with displays which denote the "4 Color Sound" advertising theme, as well as with charts indicating the use and application of each individual tape in the line. According to Don Unger, the charts are so descriptive as to "act like silent salesmen on the retail floor."

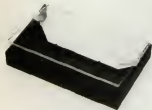
The company has also instituted new descriptive blister packaging, said to be "loaded with information for the consumer, so that when they walk in there is very little chance that they will walk out with the incorrect tape."

It is Unger's contention that recording star testimonials are "evidence if you can get a recording star to do it. I know the record

(Continued on page 89)

IF YOU WANNA BOX... AND NOT GET HURT... CALL EL MAR PLASTICS!

— because El Mar has boxes — cassette boxes — at prices that won't leave a bruise! All kinds — Norelco style boxes, hinged poly boxes, Ampex style boxes, and 12-pack cassette storage boxes.



In fact, we've been making more boxes longer than anyone!

We've recently taken some of the sting out of the price fight, by setting up a fully automated line to increase our production of Norelco style boxes by an additional 40 million a year.

And we've made it look like the new El Mar boxes. They're just like the old ones, and so are the prices.

on the lid to reduce scratching and a super strong hinge! Plus, they have been tested and proven on all automatic packaging equipment.

So, if you need boxes in the hundreds, thousands or millions, we'll be in your corner with quality, delivery and price!

Samples available upon request, so give us a ring — it won't hurt a bit!



Automated production line for Norelco style boxes, designed and built by Husky Injection Molding Systems, Bolton, Ontario, Canada.

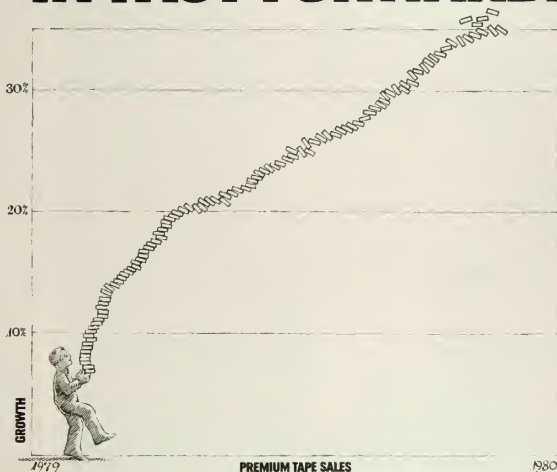
El Mar Plastics, Inc.

821 E. Artesia Blvd., Carson, CA 90746
(213) 327-1180

Manufacturer of quality C-O cassettes, cassette boxes, tape accessories, and 1/4" tape rails.



THE ECONOMY MAY BE IN REVERSE, BUT TAPE SALES ARE STILL IN FAST FORWARD.



Blank audio cassette sales are getting to be very predictable. Every year, regardless of economic trends, it's the same old thing. Another record-breaking year.

One thing is changing though. Consumers are shifting from "cheapie" cassettes to premium. In fact, premium cassette sales enjoyed their biggest year ever in 1979 with sales of over \$350 million.

As you might imagine, 1979 was also a good year for Maxell. Even in a soft economy, people will spend a little extra for a quality product.

Projected sales for 1980 indicate it'll be an even better year. Your customers will be putting even more of their money into premium cassettes like Maxell.

Maybe you should too.



IT'S WORTH IT.

Maxell Corporation of America, a Maxell Company, New York, NY 10014

THE AMAZING GROWTH of home video over the past year has brought the commercial duplication business closer to Hollywood.

In the audio sphere business is up as well, but not approaching the doubling of video volume many manufacturers see in 1980. Sup-

pliers and duplicators alike say they are operating at full capacity seven days a week.

Growth has not been free of prob-

lems, but the problems are of a more pleasant variety than those faced by industries lighting recession and falling sales. In fact there

is an ebullient mood in the tape community now as it walks hand in hand with the movie industry toward untapped profits.

As one executive puts it: "The duplicators for years have been working mainly with industrial accounts like IBM and GTE. Now they're growing their hair long and calling people 'baby.'"

Unlike bulk audio tape, which is delivered in pancake form and loaded into cassettes after duplication, real-time video duplication requires manufacturers to supply duplicators not just with tape, but with loaded cassettes. This factor makes filling orders a constant rush business.

Says TDK national video products manager Ed Pessara: "For consumer use there are a few cassette lengths on the market, but the movie business requires special lengths. 90's might be strong, but there are also 105's and 127's. Longer movies require even longer lengths."

"At the current evolution of this business it's difficult for the duplicators to anticipate their needs. They'll try to inventory a couple of days' worth of any length, but generally they've got to put in a special order for any project they do. Recently we've been hit with short movies, like cartoons."

Because of the special requirements of video duplicators, no one tape company can meet all the supply needs of any duplicator. Duplicators must regularly order from two, three or four companies at a time. Spot shortages are common, particularly in Europe and Latin America, but so far U.S. supply has managed to keep up with demand, if only barely.

Magnetic Video, which has the lion's share of the legitimate prerecorded video market, has been forced to divert some of its production to feed the marketplace with cassettes of "Alien," probably the industry's first runaway hit. Although Magnetic Video president Andre Blay says there is enough tape to maintain the supply of best sellers, no one is sure how much faster the industry could grow if supply were not a problem.

Fuji vice president and general manager John Dale echoes Pessara: "Our inventories get depleted of the most popular titles. At the same time we may have substantial inventory in less popular lengths. It's always difficult to anticipate the needs of the duplicator market."

"The worldwide demand for tape is out of sight. I get calls for tape from the U.K., the Middle East, Europe, Australia, even Bombay. And this is in spite of a worldwide recession. I really don't anticipate that it will slow down."

For TDK sales to duplicators are put at about 20%-25% of its total tape business, and Pessara estimates that industrywide about four million cassettes will be sold in that market.

"It's a three-tiered business," he explains. "There's the pornography industry, that really began the whole thing. Those companies buy the cassettes and do their own duplication. Then you have the small legitimate suppliers, the specialty companies like Nostalgia Merchant who've made a very nice business for themselves. They also duplicate their own product."

"Finally you have the big studios who generally contract their duplication out to major houses. They're all investing in new machines and expanding. This year business is all

(Continued on page 90)

SCANDIA PACKAGING MACHINERY

no.1

CHOICE FOR PACKAGING
8-TRACK CARTRIDGES
AUDIO CASSETTES, *and now*
VIDEO CASSETTES
WITH LARGE SAVINGS FOR YOU!

The die-cut slip case used on 8-track cartridges is the basic style of carton used for videotape.

In the Scandia carton-forming machine, the blank is formed around the video cartridge, using inexpensive die-cut board, eliminating the need for costly pre-glued cartons.

The 5-sided carton provides an open front for easy cassette identification and storage protection.



An optional inserting station is available for including an instruction leaflet or premium coupon with the cassette, when it is wrapped with the Scandia-developed carton blank. Labelling and tear tape options are also available.

The in-line Scandia wrapping machine overwraps the video cassette carton in low-cost shrinkable polypropylene film, producing a tamper-proof, dust-free consumer package.



SCANDIA

Scandia Packaging Machinery Company
P.O. Box 575, Allwood Station, Clifton, NJ 07012
(201) 473-6100 • Telex No. 133513



TDK takes high bias to new heights. And metal to greater lengths.

TDK has just added a new dimension to high bias. TDK SA-X. In one leap, it goes beyond any other high bias cassette. Further than the reference standard, TDK SA. Far enough to come close to metal sound. It's all made possible by TDK's newest technological breakthrough, an incredibly thin dual layer of Super Avilyn. SA-X has high frequency sensitivity 1.5 dB higher than SA. A maximum output level 1 dB higher throughout the frequency range. And the Laboratory Standard Mechanism, which lowers distortion to a minimum. Together they make SA-X the cassette that redefines high bias. And gives your perfectionist customers more sound from high bias than they've ever heard.

For your customers who demand nothing but pure metal, TDK introduces more of what they demand. Now the classic MA-R cassette comes in the popular ninety-minute length. TDK MA-R has delivered more since it was first introduced. The greatest output at high frequencies. The highest signal-to-noise ratio. The unique Reference Standard Mechanism. No other cassette ever delivered more. Until now. Now TDK has added more of the finest sound available today. In both high bias and metal, TDK brings your customers to new standards of perfection. Which will take your profits to new heights.



TDK

The machine for your profit machine.

Japanese Industry Expanding Domestically, Internationally

By SHIG FUJITA

BLANK TAPE

RAW TAPE PRODUCT IN 1980 is expected to total over 37 million miles on the basis of 1/4" tape, according to Mototoshi Yamamura, general manager of the Magnetic Tape Assn. of Japan, who points out that this is a very conservative estimate and that the actual total probably will be larger.

The three main audio and video tape makers in this country—Sony Corp., Hitachi Maxell Ltd. and TDK Electronic Co. Ltd.—are very confident that production and sales will increase, particularly in the case of video tape. Consequently, they are expanding production facilities, not only within Japan, but also in countries outside Japan.

Home taping is still not considered a major problem in this country, and the consensus of opinion in a subcommittee of the Cultural Affairs Agency's Copyright Committee, which has been studying the problem since October 1977, is that compensation is not needed at the present time.

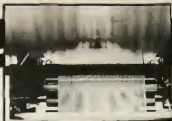
A survey carried out by the Electronic Industries Assn. of Japan—somewhat outdated because it was done in November 1978, but no follow-up survey has been conducted since—found that those who buy blank tape also buy many single and LP disks as well as prerecorded tape. The money spent in one year by purchasers per capita came to \$15.10 for single



Maxell, above, provides mobile broadcasting stations for promotional campaigns. TDK's Chikumagawa plant, left, located in Sakai City, Nagano Prefecture. Maxell, below, now has a plant in Conyers, Ga.



disks, \$52.30 for LPs, \$37 for prerecorded tapes and only \$19 for blank tape. Raw tape production in 1979 came to 33 million miles, up



Tape slitting operation at TDK's plant.

but Yamamura of the Magnetic Tape Assn. of Japan believes both the total and increase percentage will be higher.

The production figures for 1978 and 1979 compare with the 2.6 million miles in 1968 and 11 million miles in 1973, the year of the oil shock.

The association itself has no concrete figures on exactly what percentage of the raw tape is used to make audio and video tapes, but Yamamura believes the ratio currently is audio 60% and video 37%, with the latter increasing.

Yamamura points out, "The demand for video began to increase suddenly from last year, and it will not be too long before the percentages will be reversed."

"Over half is probably exported in raw tape form and in cassette tape form," he adds. "Some of it is sent to free ports and then to other countries from such free ports so it's difficult to pinpoint the final destinations."

Pointing out that the magnetic tape industry hasn't felt any adverse effects from the recession, Yamamura says that the association believes that demand will continue to increase because of the good reputation of high quality audio and video tapes.

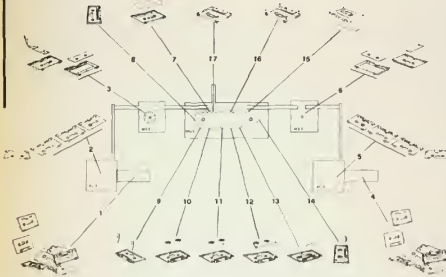
Blank tapes are sold everywhere in Japan just like dry cell batteries for flashlights. They are sold in super markets, department stores, gasoline stands, stationery stores, electric appliance shops and by vending machines as well as in music stores.

All music stores have a corner devoted to blank tape, but

(Continued on page 92)

Shig Fujita is Billboard's Editor in Japan

GIMA MU 7 FULLY AUTOMATIC C-0 ASSEMBLING SYSTEM



1. Bulk feeding of cassette bases.
2. Automatic orientation of bases.
3. Window welding station for bases.
4. Bulk feeding of cassette covers.
5. Automatic orientation of covers.
6. Window welding station for covers.
7. Mylar or paper inlay out of reel or stock on base.
8. Group to insert steel pins.
9. Lubrication of pins.
10. Positioning and orientation of hubs.
11. Flaring and winding leader to two hubs.
12. Positioning guide rollers, hubs and leader into bases.
13. Insertion of metal shield.
14. Insertion of separate pressure pad.
15. Mylar or paper liner out of reel or stock on cover.
16. Screws, feeding and screwing group.
17. Delivery of ready C-0 cassettes.

M.P. S.r.l. MUSIC INDUSTRY PRODUCTS Via San Luca 10 Milan (Italy)

Phone: (02) 8370908 Telex: 380231 Ducale I

Industry Booming

• Continued from page 81

major record labels, including WEA, Arista, A&M and CBS, announced that they would no longer offer co-op ad money to record retailers who advertised blank cassettes in the same ad.

These developments spurred the tape firms to act, and a meeting among them was held at CES. One of their prime concerns was their future association with ITA, originally the blank tape trade association, but now serving members from record labels and other tape consumers as well.

A second meeting was held recently in New York, at which time they raised the possibility of using the EIA Consumer Electronics Group, rather than ITA, as a springboard for a united stand against the record labels.

At around the same time, Austria became the first country to enact a tax on blank tape.

The "ban" on tape ads, which tape makers say is of dubious legality anyway, appears to have had no effect as yet, with retailers largely ignoring it.

The record companies have had no comment on the actions of their dealers, who tend to downplay the ads. Retailers make higher margins on records than on blank tape, but with record sales soft, blank tape promotions help to take up the slack and generate store traffic.

To individual retailers and consumers a tax on blank tape might not cause a significant change in sales patterns. To the corporations involved, however, millions of dollars a year are at stake, as well as a principal of free enterprise.

Although tape makers cite pre-record and prerecorded tape quality as the number one reason consumers make their own tapes, they

also say it's the record companies' fault consumers don't buy records. And it is probable as well that the tape suppliers, the biggest of which are Japanese based, look with the worry on the government's attitude toward the audio industry, a bastion of American enterprise brought to its knees by its Japanese counter part.

"The record companies have done a terrible job of marketing their product," says a Japanese tape executive, "and we've done a great job of marketing ours. We've given the public what it wants at the price it wants to pay, and that's the name of the game. The record companies want a government subsidy at our expense."

"Before the record business took a downturn," says another tape executive, "you never heard anything about royalties." "Scapegoat" is a word used frequently in the tape community.

One trend the tape makers say they spotted, that the record companies have ignored, is the burgeoning market in portable units. These include the "boom boxes," radio cassette combinations, units that have become a standard feature on the nation's beaches and parks, and more recently pocket-sized players like the Sony Walkman, which give sound approaching hi-fi quality through lightweight stereo headphones.

Car stereo units also account for a large portion of home taping, principally since cassette players began pushing out 8-track units. With add-on items such as amplifiers and equalizers, coupled with the high technology space now on the market, car stereo players can easily give results comparable to a home hi-fi system.

(Continued on page 91)

BANK TAPE

Europe Moves Forward In Copyright Levy Push

BIGGER SALES, BETTER QUALITY PRODUCT: In the broadest terms, the European music bank tape markets presents pretty much the same kind of picture. Over each scene hangs the apocalyptic shadow of home taping, like the smoke of Mordor. Beneath, trade organizations and governments move slowly toward the safety of legislation. Some may be further down the road than others; they may be arguing every step of the way, but at least they're all headed in the same direction.

Now it seems just a matter of time before levies providing producers and authors with some measure of recompense for home taping losses are introduced throughout Europe. In Austria, copyright law amendment is pending that will give collection society Austro-Mech 10% of the purchase price on every blank tape sold. In West Germany, the 5% hardware levy implemented almost 15 years ago will within the next two years be joined by a software levy costing consumers around 50 cents more per tape. It may be sooner: record companies have sent justice minister Jochen Vogel a resolution pointing out delay could cost up to 20,000 jobs in the industry, and Justice Department ministers are already working on the necessary changes in copyright law.

In the Scandinavian countries, discussions between industry or organizations and government have been underway since 1977. Norway, Denmark and Finland are now awaiting Sweden's precedent setting lead. There local IFPI chief Edde Landqvist says negotiations are at a very advanced, though still delicate stage. A government committee is studying how high the levy should be—almost certainly more than the 25 cents per C 60 cassette first reported—and how it should be applied. Landqvist is hopeful that IFPI will have something to show for its efforts by next year.

In the U.K. lobbying continues, but British Phonographic Industry chief John Deacon says he feels the government is now convinced of the justice of the record company case and will publish a Green Paper before the end of the year.

French experts regard a protective levy as inevitable in the long run, inconceivable before next May's presidential elections. Deep discussion of the topic at MIDEM '80 left the opposing factions still deeply opposed. Dutch bodies NIPPI and the local branch of IFPI—and STEMRA—the copyright society—have completed research into the extent and effect of home taping, conducted with the aid of Amsterdam Univ.'s Economic Research Foundation. "With the results of this work," says STEMRA's Ronald Mooy, "we will start a lobby to get something done to solve the problem of home taping."

When the same foundation made its first survey, back in 1976, it assessed unauthorized home recording at around 14.5 million hours annually—the equivalent of 20 million albums in a market then selling at most exactly that number of albums a year. Radio and television were prime sources, closely followed by records and prerecorded tapes.

Similar investigations elsewhere in Europe may vary a little in their detailed findings, but on one thing they all agree: the massive and

growing extent of home taping among the public. The most recent British Phonographic Industry estimate put record industry losses

from the practice at a staggering \$500 million yearly.

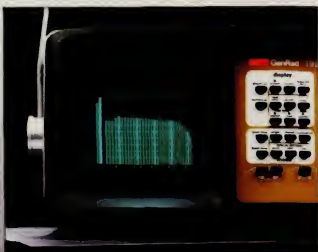
Within the beleaguered industry camp, therefore, the case for a levy

seems self evident. It's sometimes forgotten that in the outside world different views prevail. Human na-

(Continued on page 88)

MEMOREX HIGH BIAS TEST NO. 5.

WHICH HIGH BIAS TAPE STANDS UP TO A GENRAD REAL-TIME ANALYZER?



The GenRad 1995 Real-Time Analyzer is among today's state-of-the-art devices for accurately measuring and displaying audio signals. That's why we used it to show that MEMOREX HIGH BIAS is today's state-of-the-art high bias cassette tape.

When tested at standard recording levels against other high bias tapes, none had a flatter frequency response than MEMOREX HIGH BIAS.

And the signal/noise ratio of MEMOREX HIGH BIAS proved to be unsurpassed at the critical high end.

Proof you can't buy a high bias cassette that gives you truer reproduction. And isn't that what you buy a high bias tape for?

is it live, or is it
MEMOREX



MEMOREX 90

HIGH BIAS



The GenRad 1995 Real-Time Analyzer measured signals from a Nakamichi 582 cassette deck. Input signal source was "pink noise" at 0dB (200 nanowatts, standard record level). If you'd like a copy of the test results, please send a self-addressed, stamped business-size envelope to the address below. Ask for the GenRad Test.

This story prepared with the assistance of Nick Robertson in the U.K., Wolfgang Spahr in West Germany, Willem Hoos in Holland, Leif Schuman in Sweden, and Michael Way in France.

Retail Price Jostling Dominates Video Marketing

BLANK TAPE

THE BLANK VIDEOTAPE INDUSTRY still suffers from growing pains as a voracious consumer and industrial market eagerly grab up every speck of tape produced. At the consumer level, sales projections for 1980 range from about 10 to 17 million units industrywide in all VCR formats.

But competition has taken its toll on the retailer. Price marketing is the dominant strategy, and retailers have found that it's hard to make video pay. Coupled with the traditionally poor margins on home video hardware, the big money-makers in video are increasingly becoming the bulk movers.

"Videotape is like a commodity," says one Midwest dealer, "and most retailers can't afford to become commodity dealers. You have to buy in bulk to make it pay."

Some markets are more prone to price competition than others. The Miami market is notorious for low prices on both tape and hardware because of the enormous export business done there. Prices on cassettes are commonly as much as \$5 less in Florida than in the rest of the country.

Suppliers are not insensitive to dealers' problems with videotape, but they have no control over the marketplace. The core problem is that for years VCR owners bought the cassette recording the brand name of their own VCR like RCA or Zenith.

These companies supplied tape cheaply in order to sell hardware, not to make a profit on the tape. Consumers got used to the low prices, and when the major audio tape makers got into the consumer video market they found considerable resistance to price. More aggressive advertising from these companies has increased consumer awareness of quality videotape, but retailers still find that price is their best way of attracting customers.

Says Ed Pessara, TDK national video product manager: "We tell our retailers to charge 50 to 75 cents more for our product. We tell them they'll be able to get it because of our name and reputation. Those dealers who do up the price are moving our tape just as well as those who don't."

Pessara feels that like any business, videotape retailing depends on the long term, not the short term. But tape is always an effective promotional item to build store traffic in general, and with a soft electronics industry as a whole many retailers find it hard to resist including a deal on tape in their advertising—especially when four other stores in town are doing it.

One possible way around this marketing dilemma is the introduction of high grade (HG) videotape. In Japan, consumers have been offered two levels of tape for some time, but VCR owners here have just gotten their first taste of HG. Maxell HG has been on the market for several months and TDK product is rolling out now. Fuji also introduced a "fine grain" product at the June Consumer Electronics Show.

The new tapes are not for everyday convenience recording of television programs the viewer would otherwise miss. They are designed for home movies and other programs that are meant to be saved over the years. Prices are high, generally about \$32 for a 120 length. But manufacturers say retailers will find them a more profitable sale than regular videotape, and it is hoped, less subject to price pressure.

Since the beginning of the videotape boom, supply has been a problem, at times a serious problem. All the major companies have stepped up production and built new factories, and still they report backorders.

"Our new plant runs 24 hours a day, seven days a week,"

says Sony sales manager Don Unger, "and we're still backordered in the millions of units." The bulk of this business is to duplicators and industrial accounts, and so far the consumer market has been getting its share.

"At least I've got it," says a New York retailer. "I can't keep up with the price war," he continues. "There's always going to be somebody selling it for less than my price on any particular day. But it's more important to let people know that I'll always have the product they want, and build up credibility."

He says he can get product because he has "developed a good relationship with suppliers" over the years. But manufacturers deny that dealers will be cut out: the worst they report is some delay in shipping.

Although tape is a petroleum product, the high demand and increased production has enabled manufacturers to hold the line on prices. Prices to duplicators have in fact gone down in recent months.

Competition is intense, as it is in audio, but tape makers have not yet joined battle with the intensity of the audio cassette advertising war. Still, ad budgets are on the rise substantially throughout the industry. Now that the full line tape companies have begun to establish their names in video they have to continue to keep themselves in the public's consciousness.

GEORGE KOPP

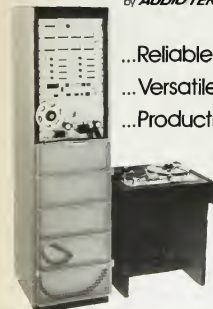
CREDITS

Editor, Earl Page, Assistant Editor, Susan Peterson; art, Bernie Rollins.

OCTOBER 4, 1980 BILLBOARD

The System by AUDIO TEK

...Reliable
...Versatile
...Productive



Supplying professional duplicators throughout the world for more than a decade with uncompromised quality.

AUDIO TEK

502-D Vandell Way/Campbell, CA 95008
Telephone (408) 378-5586
Cable: AUDIOTEK Telex: 172-230

Europe

• Continued from page 87

ture being what it is, the prospect of paying 50 cents extra carries more weight with the tape buying public than do agreements about the long term damage their irresponsible behavior is inflicting on the musical world, and on the vital principle of recompense for the use of copyrighted material. Governments, reluctant to risk votes for the sake of a special interest group, understand better than those who lobby them that the introduction of a levy, however well justified, would be an unpopular measure; hence the heel-dragging deliberations.

The blank tape industry, representing the opposing interest, has quite naturally done its best to profit from these considerations, pointing out, for instance, that many consumers who never use blank tape to record copyrighted music will be penalized unfairly by a levy aimed at those who do. Bob Hine of the European Tape Industry Assn says flatly: "It's constitutionally wrong to take money from one class of people and give it to another in that way."

Matters are complicated by the interdependence of the different industry sectors: audio hardware and record company software, pre-recorded and blank. Behavior on both sides often seems schizophrenic. Hi-fi manufacturers promise not to encourage home taping in their advertising, and introduce twin-cassette machines. Major recording stars promote blank cassette sales. Debbie Harry and Blondie front an all-Europe campaign for Ampex tapes this fall.

Blank tape makers acknowledge it's in no one's interest when record sales plummet, but are impatient with an industry they feel has done

(Continued on page 91)

TRANS-AM INDUSTRIES

C-O CASSETTES



Immediate Delivery
Meets All Industry
Standards
Provides High
Reliability

Sonic Sealed
Screw Type
Tabs In • Tabs Out
Colors Available

**CAPACITY
80 MILLION
PER YEAR**

Call or Send for Price List and Samples

TRANS-AM INDUSTRIES

845 BROAD AVE., RIDGEFIELD, N.J. 07627
Tel: (201) 945-2000 • Telex 133396

Continued from page 82

industry is a little bit reluctant to co-op any advertising when their prerecorded tapes or music on disk are advertised along with blank tape, yet it's hypocritical to say "Well, what happens when the recording artist recommends their tape to record on?" It all boils down to one thing: How can the recording artist make the most bucks? He's nailing the record companies and the record companies are trying to pass the buck off to the blank tape people.

The Memorex notion of recording star testimonials is one of attention getting. States John Humphreys: "Clearly, people don't buy tape just because a famous person says 'you ought to run out and buy this tape.' I could not blankly say that I think recording star testimonials are good. It's a question of how you use the recording stars."

Memorex is starting a new promotion on its C60 wherein the consumer buys three and gets one free. Also in the making is a new distributor promotion slated for fall entitled the "Busted Glass Program." Distributors will get points for products sold, and prizes selected from a catalog. Also in the offing for fall is an 8 track "Buy one, get the second at half price" program.

Humphreys states that Memorex is continuing to support its dealers with co-op advertising funds, particularly "in the face of the difficulties that the record companies are giving us. It's probably costing us a little more for the same thing."

"I'm not aware from any account of size that there's been a claim denied that was sent in," Humphreys does not see the denial of co-op claims for ads with both blank tape and records as the problem: "I wouldn't suspect that they will be turned down for payment but that's never been the big stick that the record industry has held over the record merchants. It's more that the retailers and distributors will follow what the record companies say because the record companies can cut off the key city funds or the money that they've got that's discretionary funds. Clearly everybody is fighting for their share of the discretionary funds and I think that's more the issue."

The fall promotional line-up at Ampex includes continuation of the Ampex "Golden Reel Awards" program, wherein if someone masters on Ampex and sells a million per single or 500,000 per album, Ampex gives them an award and contributes \$1,000 to the charity of their choice. To date, over \$175,000 has been donated. The company also has planned an advertising campaign with a total exposure, including pass-alongs, of 276 million. The program will include publications such as *Playboy*, *National Lampoon*, *Rolling Stone*, *High Fidelity*, *Stereo Review*, *Omn*, *Hot Rod*, *Nutshell*, and annual tape guides.

Associated promotions at Ampex include a "2 Bag, 3 Stackette, and 3 In A Shoebox," all of which will run over the next six months with different items in the line. Collateral material includes moblats, "Golden Reel Award Charts," and dump-ins.

With the intention of grabbing that portion of the 18-34 year old male market which attends the race track, Ampex is also sponsoring a Can Am auto which runs in the eight tracks in the national market in the U.S., and in the two tracks in Canada. The Ampex name appears on the car and in all of the bulletins and schedules that are put out at all the tracks. Bobby Rahal is the driver, and his picture will appear in national advertising along with his

private BMW. T-shirts and visors are collateral.

Blondie and the Bee Gees will continue to endorse the Ampex name. According to Dick Antonio: "The feeling with Ampex and the major recording stars who endorse our products is that blank tape

stimulates the sales of records. Ampex would do absolutely nothing to deter the sale of an album because we endorse sales by being in the pro market and by trying to sell master tape to that market."

As to price trends, Antonio states: "The consumer is paying for

quality and I see the day of the cheap and dirty slowly exiting from the scene."

Merchandising at Maxell this fall includes a new six box with two UD's

in it, a gift package slated for October, and a record package in November/December. The record package is four XLS with choice of

(Continued on page 93)

When The Others Don't Come Up To Level

AGFA-GEVAERT
Magnetic Tape will
...and then surpass it!

It doesn't matter if your needs are studio mastering tape, video tape, or bulk audio tape, AGFA-GEVAERT has been answering the high level requirements of a demanding professional European and U.S. market for a long time. And surpassing it everytime—with quality, performance, reliability, and availability.

Our PEM 488 Studio mastering Tape has been accepted on the highest level as "the tape" for top quality original recording. It's available to the discerning as a low-noise, high-output, low-print, in 1/4", 1/2", 1" and 2"; PEM 428 in 2"; and Benteape in 1/4", 1/2" and 1".

When your needs for video tape are varied, AGFA-GEVAERT Video Tape has the range to fill them. From 2" Quad to 1" Helical. 1/2" VIDEODCHROM to 1/4" U-matic cassette, and 1/2" bulk tape to magnetic film. Whether you're producing professional, semi-professional, or amateur programming, with our Video Tape you'll project a high level image.

The Professional Cassettes Bulk Tape has long held the reputation as the one tape that really "stacks up." Supplied in pancake form

on stacking hubs, it is offered to the blank loader and duplicator as a Super High Density Tape, or a SUPER FERRO DYNAMIC Tape, in lengths up to 15,000'. Also available is a Mini-Cassette Tape with 2 micron foil, and a Splicing Tape in 150' lengths.

When your standards for recording and duplicating demand the highest, come up to that level, and surpass it, with AGFA-GEVAERT Magnetic Tape. We've been helping others to do it for years. Contact us TODAY!

VIDEODCHROM and SUPER FERRO DYNAMIC are the trademarks of AGFA-GEVAERT, Video-Chemisches Laboratorium.



MAGNETIC TAPE

from AGFA-GEVAERT, INC.

275 North Street, Teletaro, N.J. 07068 (201) 288-4100

Industrial Sector Boom

Continued from page 84
sectors has about doubled over last year's total, and the major factor is the number of new studios getting

into home video, most recently MGM and Disney. CBS is also making a major entry.

The three things a duplicator

looks for, says Pessara, are quality, price and availability. Quality is particularly important, he says, because of real time duplication. "If you have to reject a cassette after a two-hour time factor of duplication it's a very costly waste of productivity."

Again unlike audio, the videotape sold to duplicators is more or less identical to the product available to consumers. Quality control is said by all suppliers to be stringent, but prices to mass duplicators can be lower.

"You have savings in packaging costs," says Dale. "In the real savings come because duplicators buy in bulk. When you can ship full pallets or whole containers of product the discounts can be substantial. Some of the orders placed are enormous."

Quality control has been a stimulus to keep suppliers from selling videotape in pancakes to outside loaders. According to Ampex national sales manager Dick Antonio: "We've been cautious in this area. When loaders come in and load our product in another shell, things can go wrong. Then they'll also tell people they have Ampex tape, but the housings might be substandard."

To meet the demand problem in the present and the future all the major tape suppliers are reportedly seeking to expand their facilities. "Ampex is looking all the time at expansion," says Antonio. "I'll guarantee that demand continues to grow."

Although Dale says he has not been notified officially any Fuji expansion, he adds that "in light of what looks like an explosion in the marketplace, any manufacturer not anticipating expansion will be left behind. By the end of this year the hardware manufacturers will be producing at a rate that could generate six million VCRs. This year's U.S. sales should hit 700,000 units."

The bulk of those machines will be VHS, but the Beta format seems to be holding its own, and possibly increasing. Sony's Bob Mueller says his company's Beta tape business is "easily up 50% over last year. Whether that's indicative of increased market share or just a factor of total demand, I don't know."

Dale also says that Fuji Beta sales "have been substantial. They are much greater than we anticipated." He estimates that Beta's market share is about 30%. Official Sony estimates put Beta at about 40% of the VCR market.

On the technical front the tape suppliers are pessimistic about high speed duplication in video. Duplicators note that current real-time methods still allow them to produce 500 cassettes an hour. In the words of Video Corp. of America president Al Markim: "That's already high speed duplication."

Audio tape duplication is of course an established industry, unlike its glamorous video counterpart, but there are some who argue that it might be too established.

The controversy over home taping has brought to the fore the issue of quality of prerecorded audio product, which is generally recorded on tape inferior to what consumers are buying for their own home use.

One supplier, BASF, detects a trend toward better tape for prerecorded product. National sales manager for professional products Bob Pirelli says that his company is supplying a lot more ferric oxide and even chrome (CrO₂) tape to record labels. "Initially it will be for audiophile recordings but I think it will eventually filter down," he says.

At 3M, market development

BLANK TAPE

not produce a cheap enough tape. The company has begun selling its metal tape, however, to audiophile record companies like Mobile Fidelity for duplicating purposes.

GEORGE KOPP

IMPORTANT NOTICE

AUDIO INDUSTRIES

Announces

- NORELCO STYLE BOXES
- 40 MILLION PER YEAR
- C-0 CASSETTES
- CASSETTE & 8 TRACK TAPE
- CASSETTE COMPONENTS
- CASSETTE TABS
- BLANK CASSETTES C-30, C-60, C-90, HEAD CLEANERS

HIGHEST QUALITY

LOW PRICES

Call or Write

AUDIO INDUSTRIES

Branch & London Ave. • Ridgewood, N.Y. 11385
Tel: 201-945-4545 • Telex 132396

manager for broadcast and recording markets Dennis Farmer agrees. "There is a move about toward better quality," he says. "The move toward digital audio mastering has helped spur the interest in quality a great deal. Duplicators have the technical expertise to make excellent prerecorded cassettes, and I think the music duplicators are aware of the demand for that product."

In spite of the recession and soft record sales Pirelli says BASF expects a 23% increase in its professional audio business in 1980. "A lot of duplicators are more willing to spend the extra money. The ferric oxide product costs a few cents more per foot. CrO₂ is three times as expensive as ferric oxide. I think it has to do with the competition they are facing from the blank tape market."

Ampex's Antonio says that while "business is brisk" he sees no move toward higher quality tape. "We experience a difficulty in up grading our customers. Music people want the best for the cheapest. I would say that from time to time they go for a lower quality than they should."

One sector of the audio business that is fast disappearing, he says, is 8-track. "We've slowed down our production of endless loop product to the point that we only use it in-house. It's definitely a lowball, low quality operation."

TDK's Pessara finds that his company's business with audio duplicators is small because TDK does

MAX-SOUND

Quality Molded Audio Products

• 8-TRACK CARTRIDGES

• SOFT POLY BOXES

• NORELCO BOXES

• C-0 CASSETTES (5 SCREW)

MAX-SOUND
A DIVISION OF JOYCE MOLDING CORP.

501 DIVISION STREET
BOHARTON, NJ 07005
PHONE: 201-334-2220

Lenco moulding

The swiss quality



Lenco-Moulding SA

rue de l'Industrie
CH-1781 Courtamont
Tél. 037 34 19 15

A Billboard Special

OCTOBER 4, 1980 BILLBOARD



Funny Looking

No matter how heavy they look, these loved our quality tape hubs, cassette boxes, and locks.

Now, look at our new soft cassette box. Unbreakable, clear plastic is molded with four ports to grip the cassette firmly. The unique double locks are placed to insure no damage to tape or pressure pad when box is opened.

See, also, our efficient bulk cassette locks. Simply inserted into holes in the carton sides, they stop tape rotation, and save labor and money.

Still think they look funny?



416 W. El Segundo Blvd
Los Angeles, California 90011
Phone (213) 515-9623

Continued from page 88

little to help itself. "It doesn't please me to see studios lying idle," says Bob Hine, "but before you at-tack another industry why don't you look at your own?"

"What's destroyed the record industry in the U.K. has been its failure to accept that there are changes in purchasing habits. The companies have been living off the cream of the late '60s and early '70s. They've put themselves in ridiculous situations with artist royalties, they've allowed public lending libraries to lend disks; they've allowed parallel imports; they allow whole albums to be played on radio, they're still trying to haul three or four singles off every album."

"But most important, they've never given recognition to prerecorded cassettes as a complement to turnover. They don't seem to realize that one of the main reasons people tape albums on cassette is that cassette is now the preferred medium. The quality of prerecorded cassettes with superaudios is little below disc standards, reliability is better, in-car use is still growing, it's a convenient medium, so what's happened is that U.K. sales have taken off almost despite the record industry."

"Now they're up to 25 million despite the lack of promotion or merchandising, and the album tape ratio is down below 2:1. Cassettes are the only buoyant area in the prerecorded market."

In fairness to the U.K. record industry, it's British Recorded Tape Development Committee was working as long ago as the early '70s to promote a separate identity for the tape medium, and at that time many majors employed a market ing manager with specific responsibility for tape. And today there are signs of renewed effort: more sensible pricing, special marketing of fers, simultaneous releases.

If record companies can persuade home tapers to save themselves the bother and just buy prerecorded cassettes in the first place they will benefit twice over, boosting sales volume and at the same time reducing the motivation to make domestic recordings. They are still up against the price factor: blank tape quality has improved steadily while competition has made it in real terms ever cheaper. But a levy, if introduced, would also kill two birds with one stone, recompensating rights owners while eroding the cost difference.

It's generally thought that no likely levy on blank tape will fully re-cover the losses from copyright abuse, but the exact extent of these losses is still contentious. In Britain, where 35 to 40 million blank cassettes will be sold this year, the ETIA believes the BPI's estimate to be "very exaggerated." In Sweden a more modest computation sets losses at 25%-30% of blank cassette turnover, or \$15-\$20 million a year. The blank tape market there has grown in four years from \$1 million to 30 million, worth around \$60 million, so a 50 cent levy, twice the figure first kicked around, would recover \$14 million annually.

This is not far short of the estimated losses, and an additional hardware levy, as exists in West Germany, would of course generate further income. This second option would be welcome, but has not been at the focus of recent industry lobbying in most European territories. Of course hardware markets are in some cases near saturation: West Germany has 25 million cassette players; in Sweden as long as four years ago 80% of households with children owned them, so it is hard to be sure how large the hard-

ware market will be in years to come. And unlike a license or a soft ware levy, the tax on equipment would be collected only once, at the moment of sale. But with video opening up a whole new hardware market, and creating the same home taping problems as the old,

producers can ill afford to ignore the question of a levy on equipment.

Meanwhile, the blank tape market continues to expand, if not quite at the rate pessimistic views of the spread of home taping seem to imply. This year sales throughout

Europe will approach 300 million. In France the 1979 total was 31 million (against 13 million prerecorded cassettes) and the market is growing at about 8% annually. In West Germany it was 90 million last year

(against 37.4 million prerecorded cassettes, a figure 10% down on the previous year). In Holland it was 15 million, in the U.K. something over 30 million.

(Continued on page 93)

BLANK TAPE

SCOTCH® CASSETTES.

SOMETHING FOR EVERY RECORDING ARTIST THAT COMES INTO YOUR STORE.

TAPES

Scotch® Recording Tape: one of the best-selling brands of blank recording tape in the country today. It's hardly surprising. Customers like the true, pure sound they get from Scotch, whether they're recording voices on a portable or getting together some traveling music for a car stereo.

Here are four profit-oriented points. **Great selection.** There's a Scotch Recording Tape to meet every customer's needs and musical tastes. Scotch Dynarange® is a great example. You can't sell a comparably priced tape that gives a user better sound. Then there's Scotch Highlander®. It gives users maximum sound quality at minimum cost. It's just great for portable tape recorders. **Different tape types.** You can be sure

of matching your customer's recording equipment, too. Scotch comes in cassettes,

8-track cartridges, and open reel. All tape comes in a variety of lengths.

National advertising. Scotch Recording Tape is backed up by powerful advertising again this year, including print and radio. The

Scotch line will be in front of most potential "recording artists" all year round.

Outstanding reputation. The most important point of all. Your customers know the Scotch name. They look for it when they're shopping for blank recording tape. They remember it when they buy on impulse.

All in all, the Scotch Line offers true, pure sound for your customers, and true, pure profit for you. Contact your Scotch Recording Tape Representative for more information.

SCOTCH® RECORDING TAPE. THE TRUTH COMES OUT.

3M

Japanese Industry

Continued from page 86
sun corners are very small compared to the space devoted to prerecorded tapes.

Tay Sato, in charge of the popular music section in the huge Ginza store of the Yamano Music Co., says that sales of blank tape are increasing but at a much slower rate than prerecorded tape.

Yamano's Ginza store had a comparatively big display with a huge Maxell poster featuring Tatsuro Yamashita's song, "Ride on Time," a hit song being used by Maxell in its television advertisements.

Hideo Akazawa, an official of the Japa Music Store, another big music store on the Ginza here in Tokyo, says that sales of blank tape were

up about 20% this year from last year but did not compare with the 100% increase in the sales of prerecorded tapes.

"Our customers usually buy LPs, prerecorded tape and blank tape together," he says, "and I don't think home taping is all that popular in Japan. My opinion is that blank tape, with which home taping is made, offers no serious competition to records and prerecorded tape."

Dr. Takeshi Mitsuma, manager for licensing and external corporate affairs department of Sony Corp. who serves on the subcommittee of the Cultural Affairs Agency's Copyright Committee, explains that the subcommittee had completed dis-

cussions in November 1979 concerning the situation within the country.

From January through March this year, it checked the situations in the U.S. and European countries and studied the reports of record associations in these countries.

Although the subcommittee's report will not be completed and submitted until the end of the year, the consensus in the subcommittee was the compensation is not needed now. There are many legal problems involved in the matter, and the question of whether home taping comes under the Copyright Law or not still has not been definitely decided.

Dr. Mitsuma points out that some subcommittee members were of the opinion that both audio and video tapes had helped both

the music and electronics industries.

The fact that production of prerecorded tapes in Japan during the first six months of this year increased by 34% compared to the same period in 1979 shows that the increase in sales of blank tape is having no dire effects on prerecorded tapes. But some people point out that the 5% drop in record production in the January-June 1980 period could possibly be due to home taping, although there is no definite proof.

Hitachi Maxell Ltd., which is presently engaged in the most eye-catching advertising and promotion activities, is currently producing 20 million blank tapes (on a C60 basis) a month.

Masaki Kuno, assistant manager of Hitachi Maxell's audio tape sec-

tion, marketing department, says, "The top three makers together produce about 60 million tapes a month, and they account for about 90% of total national production." He says that the production of video tape is doubling almost every year. A plant for video tape will start operating in Kyoto this September with production set at 1.6 million per month. "Eventually we want to bring total video tape production up to three million a month. Eighty percent of our production is the VHS tape."

Maxell America Inc. in Conyers, Ga., started operating a tape plant with 50 employees in June this year. This year this plant is producing 600,000 audio tapes a month, and the second stage calls for production of 600,000 video tapes a month from the spring of 1981.

Kuno explains that Hitachi Maxell was the first to put out C46 tape in Japan in 1972. Although the C90 (90 minutes) is most popular in the U.S., the C46 is the one that is popular in Japan. "Apparently those who home tape like to have one LP on one tape since it is more convenient for filing and for finding the songs you want," Kuno says.

Hitachi Maxell currently has two Ride on Time station wagons touring the country, permitting dealers and stores to use these mini-broadcast casting stations for publicity and advertising purposes. The station wagons carry mini stage units which can be set up for mini events.

Kozo Hiramatsu, assistant manager of Sony Corp.'s press and public relations department, says that of Sony's total sales in 1979 of \$2,659 billion, 11% consisted of audio and video tape with the ratio of audio to video being 60/40. His prediction is that the ratio will become 50/50 within this year. Pointing out that Sony was the first to produce paper tape, Hiramatsu says that Sony was the only major electronics maker in the world to produce both soft and hardware for video.

He declines to clarify audio tape production figures, but says that video tape production, Betamax type, is currently 2.5 million a month. This is to be increased to three million a month by the end of the year.

In line with the Sony management policy of production where the market exists, Sony already has two major tape manufacturing facilities outside Japan—Sony Magnetic Products Inc. of America in Dothan, Ala. and Magnetec de Mexico, S.A. de C.V. in Nuevo Laredo, Mexico. A new Sony tape plant is under construction in Bayonne, France, and will have a capacity of three million tapes per month and will employ 300 when completed in late 1980.

Hiramatsu says, "Since oil is the raw material for tapes, including their cases, keeping the production cost down is a very big problem because of the continuing rise in the price of oil."

Prices of bank audio tapes in Japan are basically the same as the following ones for Sony tapes. Lower end types range from \$1.35 for C30 to \$4.02 for C120. There are more expensive ones such as the DUA4 types at \$2.90 for 46, \$3.57 for 60 and \$5.36 for 90 minutes. Sony's metallic tapes sell for \$5.58 to \$9.38 in the 30 minute to 90 minute range.

Sony's video tapes retail for from \$11.16 for a 30 minute tape, \$21.43 for a three hour tape.

The above, of course, are list prices, and stores can often be found selling audio tapes at cut-rate prices, such as two C60s for \$2.90 or two C120s for \$6.70 or even less.

Statistics provided by TDK Elec-

(Continued on page 93)

WE'RE ON THE RECORD FOR "OFF THE WALL."

By any measure of success, "Off the Wall" is a winner. We're proud that it was mastered on Scotch® Recording Tape. But most of the credit should go to Michael Jackson, Quincy Jones Productions and the engineer, Bruce Swedien. We just wanted to set the record straight.

SCOTCH 250

3M

BLACK TAPE

Industry Booming



SURPRISE GUEST—Linda Ronstadt shows up to duet with singer George Jones onstage recently at his Bottom Line debut in Manhattan. Ronstadt joined in on "I Can't Help It If I'm Still In Love With You." Another surprise guest during Jones' set was Bonnie Raitt.

Publishers In Nashville Hit Producer Problem

• *Continued from page 68*
dem as a "crutch" and excuse when their songs aren't up to par.

Bill Lowery, president of Lowery Music Co., Atlanta, insists the problem goes far beyond the country music field and the present days. "This is prevalent in the pop field, too, and not only with present-day producers, but going way back into the old days where some producers wouldn't cut a record unless they got half of it."

For that reason, Lowery started producing some of his own records "back in the early '60s" and began picking only "hit records" at producers. He also concentrated on such writer-artists as Billy Joe Royal and Joe South. "Our own acts who cut their own material are keeping us alive."

Agrees Bob Beckham, president of Combine Music: "You had to start doing more in-house production to survive."

Combine's in-house efforts include Kris Kristofferson, Larry Gatlin, Tony Joe White, Lee Clayton and Billy Swan.

Though Beckham admits, "There are guys I have a hell of a time doing business with," he feels such challenges can be met by the publisher being "extremely creative and hot." If the producers still don't accept the material, Beckham believes, "They're hurting themselves, not me."

Beckham feels successful Nashville producers are much more open for outside material now than they used to be. Combine has opened a studio—another production-or-

ented ploy that several Nashville publishers are instituting.

"Your song has got to be better than what the producers already have," says Jimmy Gilmer, head of United Artists Music in Nashville, who also emphasizes that the situation exists in the pop music realm as well. "It's not hard to get your songs to these producers, but hard to get your songs to these producers, but the odds are against them cutting your material unless you have that killer song."

Some of the UA writers are getting involved in production, advises Gilmer, who expects that trend to continue.

The same is true at April/Blackwood where writer-artist Keith Siegal of Capitol Records is one of the firm's hot new in-house production acts.

"If you have an artist who writes it helps," comments Charley Monk, head of the April/Blackwood Nashville operation. Still, he feels the producer who naturally has more to gain by cutting his own songs creates a "major problem" for other publishers. "It makes us have to hustle harder in presenting songs."

It also puts a pressure on the publishers—a fact that the publishers don't begrudge. "We're never going to get a second appointment if we don't have good songs," says Monk.

Monk and several of his Nashville publishing colleagues, believe the producer/publisher will respond to the bottom line. "If they're a good producer—and in Nashville most of them are—and if they hear the song and like it, they know it'll have a great impact on their artist's career, which, in turn, will sell more records and result in more chart success."

Tim Wiperman, who directs the Warner Bros. Music firm in Nashville, agrees that the producer/publisher situation forces independent publishers to come up with better material than the producers.

But, unlike many other publishers, Wiperman doesn't want to get into the production syndrome. "When I'm pushing songs to producers, I don't want them to think they're getting second-hand songs." He also notes that producing is time-consuming and that, as a publisher, "I can only do one thing well."

And, though some publishers point to the producer/publisher situation in such off-the-record terms as "extremely difficult," Merle Littlefield, director of Peer-Southern, Nashville, claims he senses no such problem. "I expected it when I came into the publishing business, but it never occurred," says Littlefield.

Sedalia Festivity

SEDALIA, Mo.—A country music appreciation day was held here over Labor Day weekend. Climax for the event was a concert featuring Arena artist Jerry Graham and Dolly Fox. Graham is owner of the local Ramada Inn, which has booked a number of country acts, including Merle Haggard and Marty Robbins.

Sargem Relocates

NASHVILLE—Sargem Records, Inc., which incorporates the music firms Newliners and Timstar, has relocated. Its new address is 20 Music Square W., Nashville 37203. (615) 258-1000 or 258-3825.

T.G.I.



"Do You Want To Go To Heaven"

(WBS 49515)

The smash single from his album **Smooth Sailin'**

Also featuring "Smooth Sailin'"

(BSK 3423)

(WBS 49214)



Produced by Buddy Killen for Tree Productions
On Warner Bros. Records & Tapes

Management & Booking: Jack D. Johnson Talent, Inc. Box 40484 Nashville, TN 37204 (615) 383-6564.



Billboard®

Survey For Week Ending 10/4/80

Top Country Singles

© Copyright 1980 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ 10th PERFORMER: Singles reaching greater peak appearance upward progress this week.

» SING PERFORMER—Singer registering greatest percentage week progress this week										
This Week Last Week	Weeks On Chart	TITLE—Artist (Artist Label & Number) (Chart Label) (Publisher) (Composer)	This Week Last Week	Weeks On Chart	TITLE—Artist (Artist Label & Number) (Chart Label) (Publisher) (Composer)	This Week Last Week	Weeks On Chart	TITLE—Artist (Artist Label & Number) (Chart Label) (Publisher) (Composer)		
2	10	DO YOU WANNA GO TO MEANER—Don Williams (C. Patton, B. Lewis, Warner Bros. 49513) (Warner Bros. Music, ASCAP)	36	36	8	BACK WHEN GAS WAS THIRTY CENTS A GALLON—Don Williams (1) MCA 12046 (Atlantic Music, BMI)	51	51		
4	10	LOVING UP A STORM—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	47	47	4	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Barry Bailey (1) RCA 12062 (Mersey, G. Gold, BMI)	51	51		
7	7	I BELIEVE IN YOU—Don Williams (C. Patton, B. Lewis, Warner Bros. 49513) (Warner Bros. Music, ASCAP)	42	42	7	GONE—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	72	72		
5	5	FADED LOVE—Don Williams & Barry Bailey (C. Patton, B. Lewis, Warner Bros. 49513) (Warner Bros. Music, ASCAP)	43	43	5	TUMBLER—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	73	73		
8	7	THEME FROM THE DRUMS OF HAZARD—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	45	45	4	THE BORDER—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	75	75		
6	12	OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	48	48	4	NIGHT GAMES—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	90	90		
3	6	ON THE ROAD AGAIN—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	49	49	4	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	75	75		
1	3	HEART OF MINE—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	51	51	3	BART, I'M A WARTY TON—Don Williams (1) MCA 12046 (Atlantic Music, BMI)	86	86		
10	10	PUT IT OFF UNTIL TOMORROW—Don Williams (C. Patton, B. Lewis, Warner Bros. 49513) (Warner Bros. Music, ASCAP)	54	54	4	ROSES ARE RED—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	83	83		
12	12	YESTERDAY GONE WITH—Don Williams (C. Patton, B. Lewis, Warner Bros. 49513) (Warner Bros. Music, ASCAP)	56	56	3	WHY LADY WHY—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	84	84		
7	7	I'M NOT READY YET—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	46	46	14	FREE TO BE LOVELY AGAIN—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	86	86		
9	9	OLD HABITS—Don Williams & Barry Bailey (C. Patton, B. Lewis, Warner Bros. 49513) (Warner Bros. Music, ASCAP)	57	57	3	BROKEN TRUST—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	80	80		
13	13	LOOKIN' FOR LOVE—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	48	48	15	NACIN' CAKE IN TEXAS—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	81	81		
5	5	SWEET SEPT EYES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	59	59	4	NEVER BE ANYONE ELSE—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	82	82		
15	15	WHEN—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	60	60	2	YOU ALMOST SLIPPED MY MIND—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	87	87		
25	25	COULD I HAVE THIS DANCE—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	51	51	16	MAKING PLANS—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	85	85		
35	35	STARTING OVER—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	52	52	7	LONG ARM OF THE LAW—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	85	85		
21	21	WOMEN GET LOVELY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	53	53	26	THE LAST COWBOY SONG—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	87	87		
26	26	STEPHIN' OUT—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	54	54	31	WORKIN' MY HEART TO THE WAY—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	87	87		
28	28	HARD TIMES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	55	55	3	TAKE ME TO YOUR LOVIN' PLACE—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	88	88		
22	22	IF THERE WERE NO MEMORIES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	56	56	35	MY LOVE—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	89	89		
24	24	BURNED, BURNED, AND BURNED—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	57	57	3	WORTH OF THE BORDER—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	91	91		
27	27	PEGS PROMISED—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	58	58	60	ANOTHER TEXAS SONG—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	91	91		
29	29	LET'S GET TOGETHER—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	59	59	60	THE DEVIL STANDS ONLY FIVE FEET FIVE—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	91	91		
30	30	CHARLOTTE'S WEB—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	60	60	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
31	31	LET'S GET TOGETHER—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	61	61	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
33	33	OVER THE BARBERS—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	62	62	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
34	34	SHAKE YOUR SAYS THAT ANYONE—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	63	63	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
35	35	A REAR OF OLD SNEAK—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	64	64	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
36	36	ALWAYS—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	65	65	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
37	37	WHEN I WAS MAKING LOVE TO YOU—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	66	66	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
38	38	HARD HAT DAYS AND HONKY TONK NIGHTS—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	67	67	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
39	39	IF YOU EVER CHANGE YOUR MIND—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	68	68	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
40	40	TEXAS DANCE—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	69	69	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
41	41	IN MEMORY OF A MEMORY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	70	70	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
42	42	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	71	71	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
43	43	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	72	72	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
44	44	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	73	73	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
45	45	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	74	74	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
46	46	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	75	75	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
47	47	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	76	76	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
48	48	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	77	77	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
49	49	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	78	78	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
50	50	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	79	79	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
51	51	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	80	80	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
52	52	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	81	81	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
53	53	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	82	82	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
54	54	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	83	83	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
55	55	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	84	84	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
56	56	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	85	85	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
57	57	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	86	86	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
58	58	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	87	87	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
59	59	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	88	88	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
60	60	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	89	89	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
61	61	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	90	90	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
62	62	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	91	91	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
63	63	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	92	92	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
64	64	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	93	93	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
65	65	AND WE MIGHTY—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	94	94	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		
66	66	FOOD BLUES—Barry Bailey (C. Ramsey, J. Storm, RCA 12062) (Mersey, G. Gold, BMI)	95	95	6	UNTIL THE BITTER END—Barry Bailey (1) MCA 12046 (Atlantic Music, BMI)	92	92		

Country Nashville Scene

By KIP KIRBY

It's back bigger and better than ever. Now that the long-awaited reopening of the *Eastin* has taken place, the Nashville nightclub music scene is already burning brighter. Open-

ing week festivities at the club included sellout evenings, many celebrity faces in and out to see the glamorous new *Eastin*, and talent that seeped from *Chuck Berry* (all the motions only 1961

gala pre-opening party) to *Jimmy Hall*, *Tracy Nelson* and *Thomas Carr*. Nashville has sorely missed this familiar champagne crowd—judging from the excitement of industry executives that

packed the *Eastin* in its first few days, the club is being welcomed back with assured support.

Quietly soothing previous publicity that she had abandoned her local roots, *Dolly Parton* has

been doing quite a bit recently for Nashville. Dolly is the local point for a new "Follow Me To Tennessee" state tourism program, and she has also arranged for a special preview screening of her first film, "Walt To Walt," to be shown in Nashville in late November prior to the movie's national release. Dolly could possibly be joined by her co-stars *Jane Fonda* and *Lily Tomlin* for this event, sponsored by 20th Century Fox.

By the way, artist *Pat Garrett* has asked *Scene* to really invest time in his album service copies of his new *Gold Dust* single, "Your Magic Touch," that there is apparently some confusion over the label name. There is a *Gold Dust* Records located in New Mexico—but Garrett's *Gold Dust* label is located in Nashville. Mailing address for *Gold Dust* is 2204 Elletts Place, Nashville 37203. Phone: (615) 252-7039.

A Month In The Country Wherever You Are



Watch the Country Music Association Awards Show,
Monday, October 13th 1980
CBS Television, 8:30p.m. CDT



LACY FEST—Lacy Dalton proudly holds a guitar made of flowers given to her by the mayor and members of the local Chamber of Commerce in Bloomsburg, Pa. The occasion was the first "Lacy J. Dalton Homecoming Day" held in her hometown, where she hosted a parade and fair.

Singer *Barbara Fairchild* was injured slightly when her bus rolled off on the side of a Colorado highway and overturned on its side. Fairchild was treated at a nearby hospital for abrasions on her face and left arm.

MCA artist *Ed Bruce* played the "Grand Ole Opry" recently, his first appearance since the "Opry" moved into its new facilities at Opryland U.S.A. Bruce also played to a 30,000-odd crowd earlier this month at station KYTE-AM's "Free Day Country Music Jambooree" at the Tomlin Bowl near Portland, Ore.

WMAQ-AM up in Chicago is sponsoring its "Countryfest" celebration Oct. 4-5 from noon 'til midnight. Featuring headliners *Larry Gatlin*, the *Kendalls*, *Charlie Rich*, *Bobby Bare*, *Joan Fickett*, *Ed Bruce*, *Johnny Duncan* and *Charly McLean*. They're anticipating a big crowd so the festival's being booked in the International Amphitheatre.

Big winner in the Macao "Search II" talent contest (part of the *Georgia Music Week* festival recently held throughout the state) turned out to be a country group called the *Sugar Creek Band*. The four-piece band beat out competitors from rock, blues/jazz and pop to win the judging with its original country material.

Gene Watson has just recorded "Any Way You Want Me" for the next *Chart* Eastwood saga to date, "Any Way You Want Me."

Johnny Paycheck on "Sho No No," ... *Johnny Lee* hitting "Midnight Special," ... *John O'Donovan* Show, "Men Griffin," America's Top Ten and *Debbie Warwick's* genre lines complicated by re-*"Solid Gold"* and *Chen Campbell* and *Tanya Tucker*—country's newest and hottest romantic singing duo—turned up with host *Tom Snyder* on the "Tomorrow" program. They duetted in "Dream Lovers," Tanya's current single, and "Hollywood Smiles," Glen's most recent outing, and talked about touring and future marriage plans.

Tuning out with the release of his newest one-ton album, "Loving On Honey Toon Time," *Joe San and his group Shaggy* set off in the West Coast for a series of dates prior to flying over to Germany for more live and live performances.

Into Record Promo

NASHVILLE Total Concept Representation is supplementing its public relations services with the addition of a record promotion division. Address: 38 Music Square E. Suite 111, Nashville, 37203. (615) 266-4444.

Hot Country Hits

Survey For Week Ending 10/4/80

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Weeks on Chart	Rank	Artist	Album	Label	Weeks on Chart	Rank	Artist	Album	Label
39	41	HONEYBUCKLE ROSE	Southbound	Columbia SC 3472	40	41	EVERYBODY LOVES THE COWBOYS	John Williams	Capitol CA 36368
40	31	URBAN COWBOY	Southbound	Reprise RP 9002	41	31	KENNY	Kenny Rogers	United Artists UA 370
41	12	HORIZON	Time Machine	Columbia SC 276	41	44	FAMILY TRADITION	Barbara Mandrell	Capitol CA 3634
41	16	I BELIEVE IN YOU	Dave Williams	MCA 5133	41	35	I AM WHAT I AM	George Jones	Epic EC 3636
41	9	SAN ANTONIO ROSE	New Music and Ray Price	Columbia 34676	41	35	YOUR BODY IS AN OUTLAW	Waylon Jennings	Epic EC 3671
41	9	FULL MOON	The Charlie Daniels Band	Epic FE 36371	41	26	LOVE HAS NO REASON	Debbie Boone	Warner Bros. WA 363
41	7	MUSIC MAN	New Music	MCA 34613	41	45	GREATEST HITS	Larry Green	Capitol CA 3683
41	15	HARVEST OLD AND NEW	Music Man	MCA 34613	41	38	COAL MINER'S DAUGHTER	Soundtrack	MCA 31037
41	17	MY HOME'S IN ALABAMA	Autism	PCA 34613	41	32	FAMILY BIBLE	Nancy Sinatra	MCA-Singapore 3758
41	12	THAT'S ALL THAT MATTERS	McKenzie Gray	Epic FE 36457	41	50	NO ONE WILL EVER KNOW	John Travolta	Capitol SC 37602
41	5	ELVIS ANGELO PRESLEY	Capitol	CA 34613	41	40	THE WAY I AM	Marvin Hargis	MCA 3739
41	6	SOUNDTRACK	Smiley and The Band 2	PCA 34613	41	40	TEXAS BOUND AND FLYING	Larry Brown	MCA 3771
41	14	10th ANNIVERSARY	The Squire Brothers	Mercury 34613	41	54	MILLION MILE REVELATIONS	The Charlie Daniels Band	Epic EC 3676
41	19	NOSES IN THE SNOW	Campanella	Mercury 34613	41	52	IF YOUR TOWN	Johnny Cash	Epic EC 3686
41	75	GREATEST HITS	Raymond	MCA 34613	41	52	HEART & SOUL	Charles Brown	Mercury 3759
41	16	THE BEST OF EDDIE HARTLEY	Capitol	CA 34613	41	57	CLASSIC CRYSTAL	Crystal Gayle	Columbia SC 3760
41	17	PORTER AND DOLLY	Porter and Dolly	Capitol	CA 34613	78	THE DARK RIDGE BOYS	Waylon Jennings	Epic EC 3671
41	21	HAZZY	Haazy	MCA 34613	78	60	LOVELESS (Enthyl EC 18)	Enthyl	Enthyl EC 18
41	26	GIDDEON	Giddeon	United Artists UA 363	41	58	A LEGEND HAS RISEN	Waylon Jennings	MCA 3771
41	26	STARBUCKS	Starbucks	Columbia SC 34613	41	69	THE BEST OF DON WILLIAMS VOL. II	Don Williams	MCA 3760
41	25	IT'S HARD TO BE HUMBLE	The Gipsy	Columbia SC 34613	41	61	DIAMOND DUST	Crystal Gayle & Little Louie	MCA 3760
41	29	SMOOTH SAILIN'	E.C. Sings	Mercury 34613	41	53	WAYLON AND WILLIE	Waylon Jennings & Willie Nelson	Columbia SC 34613
41	29	FRIDAY NIGHT BLUES	John Conley	MCA 34613	41	63	SOMEONE'S WAITING	Alma Morton	Capitol SC 3764
41	28	WILLIE AND FAMILY LIVE	Willie Nelson	Columbia SC 34613	41	63	DOWN & DIRTY	Enthyl	Enthyl EC 3623
41	23	WILSON MAGIC	Wilson	MCA 34613	41	64	3.4 LOINLEY	E.C. Sings	Mercury/EC 3671
41	23	THESE DAYS	Crystal Gayle	Columbia SC 34613	41	66	JUST GOOD OLD BOYS	Merle Haggard & The Strangers	Capitol CA 3672
41	29	THE GAMBLER	Johnny Rivers	United Artists UA 363	41	66	WILLIE NELSON SINGS STRAIGHT AHEAD	Willie Nelson	Capitol CA 3634
41	28	ASK ME TO DANCE	Cher	United Artists UA 363	41	68	STRAIGHT AHEAD	Larry Green	Capitol CA 3683
41	25	LOVE IS FAIR	Barbara Mandrell	MCA 34613	41	68	MULTIPLE TROUBLE	George Jones & Johnny Phillips	Epic EC 3671
41	31	THERE'S A LITTLE BIT OF ME IN ME	Charles Prince	MCA 34613	41	68	CAPTAINS AND A ROSE	Lacy J. Dillon	Capitol CA 3671
41	34	DOLLY DOLLY DOLLY	Dolly Parton	MCA 34613	41	67	EPICURE	Nancy Sinatra	Capitol CA 3631
41	26	LACY J. DILTON	Lacy J. Dillon	Columbia SC 34613	41	71	I DON'T WANT TO LOSE	Tommy Stinson	Capitol CA 3631
41	27	ED BRUCE	Ed Bruce	MCA 34613	41	73	BRONCO BILLY	Soundtrack	Enthyl EC 3671
41	34	TEN YEARS OF GOLD	Wayne Rogers	United Artists UA 363	41	72	SORE THING	Soundtrack	Enthyl EC 3683
41	35	WHERE DID THE MONEY GO?	Neil Anderson	Mercury 34613	41	72	GREATEST HITS	John Williams	Capitol CA 36368
41	37	WHISKEY BENT AND HELL BOUND	John Williams	Capitol CA 36368	41	73	TOGETHER	The Joe Rapier	MCA 3750
41	36	TOGETHER	The Joe Rapier	MCA 3750	41	73	GREATEST HITS	John Williams	Capitol CA 36368

Columbia House

OPRY SERIES PACT

Continued from page 6

And "Opry" artists who record for First Generation will hand out Columbia House record club promotional pieces and membership applications to fans on their road shows, supporting their album releases.

The "Opry Stars" were designed to spotlight "Opry" members who are not signed to another record label, explains label founder Drake.

Among the artists he is now working with are Jan Howard, Ernest Tubb, Billy Walker, Stonewall Jackson, Ray Pillow, Justin Tubb, Jean Shephard, Del Wood and the Vic Willis Trio. All 10 LPs are expected to be completed by late November, adds Drake.

Plans call for singles to be released from the various artists' albums, with the A-side a new song and the B-side a former hit by that performer. "This way," explains First Generation vice president and marketing director Rick Sankey, "a deejay gets a brand new tune as well as a classic oldie for his station library."

First Generation was originally started in 1978 by producer Drake as a vehicle for Ernest Tubb. Subsequently, Tubb logged sales of more than 200,000 units on "The Legend And The Legacy" LP last year and achieved gold status for the album in Canada.

COUNTRY ON 'BANDSTAND'

LOS ANGELES—For the first time in its 28 years of broadcasting, "American Bandstand" will feature an all-country format on its Saturday program.

Host Dick Clark will play only country tunes for the in-studio dancers, and the show's guests for the day will be Lacy J. Dalton and Alabama, both making their debut appearance on "American Bandstand."

Clark's decision to devote the entire show on this date to country music and its artists was influenced by President Carter's recent proclamation declaring October as "Country Music Month." Also says Clark, the concept was spurred by the fact that "country music is enjoying unprecedented popularity throughout the U.S."

New Studio For 'Hee Haw' Show

NASHVILLE—"Hee Haw" has started production for its 12th season on national television with a new studio and the addition of several feature spots, according to producer Sam Louvish of Youngstreet Productions.

Opryland Studios is the new site for taping "Hee Haw." The larger facilities will accommodate new sets and additional production space, according to Louvish.

"Consumer Testing" is a new feature with Melly Rowe and Junior Samples.

Among guest stars set for the taping of the first 13 of 26 all-night hours are Glen Campbell, Ethel Merman, Merle Haggard, Norm Crosby, Henry Youngman, Dennis Weaver, Hoyt Axton and Foster Brooks.

Back Owens and Roy Clark star in the weekly country music comedy series seen on more than 200 stations in the U.S. and Canada.

MIKE SHOCKLEY PROUDLY PRESENTS SKEETER DAVIS

RECORDING AGAIN AND BETTER THAN EVER!



"THE ROSE"

B/W

"I LOVE YOU (BIGGER THAN TEXAS)" #NR12083

PART TWO RECORDS

1913 DIVISION STREET
NASHVILLE, TN 37203
PHONE: 615/327-3595

NASHVILLE REOPENING

Exit/In Welcomed Back Grandly

Continued from page 35

shows as Berry recreated the spirit of the '50s with a lively medley of his hits. Shouts from the audience for favorite tunes were unnecessary, since sooner or later Berry got around to nearly all of them.

Frances Preston, BMI's Nashville vice president, welcomed the assembled guests following the end of Berry's set. Then she brought Berry back onstage where he created BMI history by becoming the first member writer ever to win four of the organization's prestigious commendations of excellence.

Assistance in preparing this story provided by Rubya Wells.

Sad Preston. "To pay special tribute to him tonight, we offer a BMI first... four special commendations of excellence for long and outstanding contribution to the worlds of country music, pop, rhythm 'n' blues and rock 'n' roll."

Preston and BMI vice president Russ Samck handed the entertainer four lifetime citations, and then he tucked under his arms and then left the stage doing his classic duck-walk amid wild applause.

The grand opening of The Exit to the public followed the next evening (19). Booked for the debut three-day weekend were Thomas Cain, Tracy Nelson and Jimmy Hall, backed by a special cast of session musicians. Others who included Mac Goyden, Tim Kreckel, Chris Leussinger, Larry Bernald, Ted Reynolds, Jay Patton, Charlie McCoy, Andy McMahon, Mel Owens, John Komerda, Jim Moore, Greg Barnett, Richie Cannatta (from Billy Joel's band) and vocalist Marcia Routh and Pebble Daniel.

The rapport of the entertainers coupled with the obvious enjoyment the band earned from working together established the old club as the mother that formerly marked the Exit/In.

'EAGLE' WILL FLY JAN. 3

NASHVILLE—A party commemorating the "Silver Eagle," the country spinoff of the "King of the Hill" "Flower Hour" radio series, was held here recently.

The keynote address was made by Ed MacLaughlin, president of the ABC Radio Network, which will handle syndication of the program. Addresses were also given by the series' producers, Bob Meyerowitz, president of DIR Broadcasting and Peter Kaulf. DIR's executive vice president.

Principal ABC officials in attendance included Richard Foreman, vice president and director of programming; Lou Severino, vice president of sales; and Michael Winter, director of creative services.

Anticipated audience of 12 million will hear the 90-minute bi-weekly program, set to air on more than 40 stations. Ed's show will kick off the Saturday night series Jan. 3, 1981. Other artists asked for the 24-hour lineup included Mel Tillis, Hank Williams Jr., Merle Haggard, Don Williams, George Jones, Moe Bandy and Joe Stampley.

The series will be recorded all over the country, with prime locations being Los Angeles, Dallas and Nashville. The site for much of the Nashville programming will be the newly renovated Exit/In.



Welcomed Back: Jimmy Buffett, right, one of the first performers to play the Exit/In when it originally opened in 1971, shows up for two surprise appearances recently during the club's grand reopening festivities. Singer Jimmy Hall, left, who headlined the three-day reopening, waits on sax for Buffett's "I'm Growing Older But Not Up" from his forthcoming album, "Cocunut Telegraph."

Jimmy Buffett and his Coral Reefers dropped in both Friday and Saturday evening for acts. David Loggins contributed a tune or two, and other impromptu on-stage performers included Tommy Crain from Charlie Daniels Band, Steve Davis and singer Deborah McCall.

Prior to the scheduled entertainment each night, the club showed a 12-minute slide presentation depicting the Exit's growth through its nine year history. Audiences broke out into cheers as they spotted familiar faces of performers who had once headlined at the listening room before their major success. Linda Ronstadt, Barry Manilow, Billy Joel, Chuck Mangione, Steve Martin, Tom Petty & the Heartbreakers.

A brief moment was devoted to the Exit's role in the filming of Robert Altman's movie, "Nashville." The audio/visual program was scripted by Owsley Manier, technical director and production supervisor for the Exit/In, and by Elizabeth Threl, executive vice president of Network Inc, which is handling publicity and press for the club.

Now that the streamlined reconverted Exit/In has been unveiled, the club's advance bookings are already

ASCAP in Office Twist

NASHVILLE—The local ASCAP offices have undergone a reorganization under the auspices of Connie Bradley, southern executive regional director for the performing rights organization.

Rusty Jones has been named Nashville director of business affairs, working in all areas of membership enrollment.

John Sturdivant has been appointed Nashville director of membership and public relations. Jones also oversees publicity and public relations and also work with overall membership relations.

New ASCAP staff member Bob Davis will serve as the local director of membership, specifically in the area of new writer development. Continuing as director of writer/publisher administration is long-time ASCAP executive Judy Gregory.

mounting up. In an effort to align itself strongly with the local Nashville community, the Exit plans to feature a solid week of country showcases during the upcoming Country Music Assn. week.

On hand for appearances coinciding with the DJ convention are Bandera and Adele P. The Wheel (Oct. 11-12), Mickey Gilley with the Urban Cowboy Band and Johnny Lee (Oct. 14), the Bellamy Brothers and John Anderson (Oct. 15), Bobby Bare and Lacy J. Dalton (Oct. 16), and Rosanne Cash and Rodney Crowell (Oct. 17).

Explaining the balance that he hopes to strike between up-flight name acts and local up-and-comers, owner and booker Steve Grell notes, "We want to continue to bring in new talent and focus on Nashville acts as well. We're not going to forget where we came from."



Good Buddy: Dolly Parton prepares to christen one of 30 tractor-trailer rigs bearing his image at a recent ceremony at Herk's Truckstops. Of America, The "Dolly" fleet is part of the "Follow Me To Tennessee" tourism promotion campaign.

'Dolly Trucks' To Lure Tourists?

NASHVILLE—In a novel promotional effort, the Tennessee Tourism Development Dept., in conjunction with RCA Records, has launched the "Dolly Diesel" portion of its "Follow Me To Tennessee" campaign.

At a recent kick-off ceremony at Nashville's Truckstops Of America,

MARSHALL LEIB MUSIC DIRECTOR

Sherrill Score In Film

NASHVILLE—In a joint Nashville-Hollywood musical pact, Billy Sherrill has been asked to compose and produce the film score for the upcoming movie version of "Take Three Little Girls."

Sherrill, vice president and executive producer for CBS Records/Nashville, will undertake the scoring for the soundtrack in collaboration with Al Kasha, Paul Barakat and Joel Hirschorne. Marshall Leib serves as music director for the project. This marks the first time Sherrill has composed a movie score.

Included in the film will be songs by several country acts—notably, Charlie Rice, Lacy J. Dalton, David Allan Coe (who wrote "Take Three Little Girls"), and Johnny Paycheck, who recorded it.

Coe and Dalton play husband and wife saloon owners and per-

formers in the film, with Paycheck as their delinquent.

Coe will sing "Robbin' Banks," and a duet with Dalton titled "You Can Count On Beer." Dalton will perform her hit single "I'm Crazy Blue Eyes." Rich, portraying a wealthy Texan branching out into the beer business, will sing the soundtrack's romantic theme, "You Made It Beautiful," written by Sherrill, Glenn Sutton and Steve Davis. The title cut will be sung by Paycheck himself.

Greg Blackwell, producer of "Take This Job And Show It," plans to release the Columbia/Sherrill soundtrack album to coincide with the film's premiere in the spring. The movie, which stars Robert Hays, Art Carney, Edie Albert and Martin Mull, is being distributed by Avco Embassy Pictures.

Scottish Country Gig

EDINBURGH—Close to 14,000 attended the first annual Scottish International Festival Of Country Music, staged in Ingliston near here during a recent two-day bank holiday.

"We were very pleased with the turnout," says assistant festival director Trudy Mackenzie of Drew Taylor Promotions, sponsor of the event. "The crowd was by no means predominantly Scottish. People came from England, West Germany, Ireland and the Netherlands."

"We've wanted to have a country festival for some time but there had never been a venue large enough to stage it," she continues. "The Exhibition Hall was built about a year ago. We provided the stage and seats, making it the first seated event held there." Mackenzie estimates that about between 6,000-7,000 were in attendance each day.

Borough for the first day and featured Boscar Willie, Skeeter Davis, Philomena Begley, Nat Stuckey, Charlie Walker, Ray Pellow, Carmel Taylor and Peggy Sue and Sonny Whigham.

Boscar Willie, Roy Drusky, John Anderson, the Withers Brothers, Bobby Smith, Don Gibson, Jim Clancy, Hargus "Frog" Robbins, Buddy Spicher and Irish artist Susan McCann performed the second day of the festival. English acts Country Shack and the White Rose Band and Scottish group Colorado rounded out the entertainment.

Gerry Ford and Bob Stewart served as co-emcees. Stewart is a country music personality on Radio Luxembourg, which reportedly has the largest listening audience in the world. Ford, a BBC Scotland announcer, is the only one who performed during the festival.

Special guests included CMA director Jo Walker and Dorothy Ritter, wife of Tex Ritter. Walker presented festival organizers with a CMA citation for his pioneer efforts in the field of country music. Taylor was also awarded an honorary Tennessee citizenship from Ritter.

Chart Fax

By SHARON ALLEN

T.E. Sheppard hits the top of the second time this year with his latest release, "You Wanna Go To Heaven," penned by Carly Patterson and Buckle Jones. Don Williams wings his way up to starred 3 as full seven short weeks with the unassuming, "I Believe In You," while Billy Ray Cyrus breaks the top five with the "Theme From The Dukes Of Hazzard." It is a match week brings into focus, Anne Murray at starred 16, and John Conlee at starred 28. "In You Ever Change Your Mind," by Crystal Gayle, moves up 13 to starred 33. Other prime movers include Alabama, Linda Ronstadt, Freddie Hart, Brenda Lee, R.C. Boyce, Johnny Rodriguez, George Jones, and Tammy Wynette, Patsy Cline, Lacy J. Dalton, Jerry Reed and Hank Williams Jr.

New or recent entries on Billboard's Hot Country Singles chart is topped by Lanny Gould and The Gatlin Brothers Band at starred 55, followed at starred 67 by Bobby Bare and Joe Stampley at starred 69. Other entries include Royce Ruff, D.D. McClinton, J.W. Thompson, Duane Parker, Tommy Overstreet, Jerry Wallace and Willie Nelson.

Barbara Mandrell at starred 29, Anny Lenhart at starred 38, George Jones at starred 50.

"Honeycrisp Apple," soundtrack takes over the top of the album chart, "I've Got a Love In Me," moves from 8 to 10, and the same seven weeks on the single "Three Days." Crystal Gayle is taking over the top on the LP chart. Moving 29 to 31, 26 to 25.

IN MEMORY OF

JOHNNY "PEANUTS" WILSON

*FROM HIS FAMILY
AND HIS FRIENDS
ON MUSIC ROW
AND IN NASHVILLE.*

WE LOVE YOU

AND

WE MISS YOU . . .

Pye Taking Economy Measures; Honey

Continued from page 8

"The business is going through a bad time and faces a lot of problems. I don't believe, no matter what anybody says, that there is one record company in Britain actually making money. We simply have to control the situation."

Pye/PRT had 2.7% of the U.K. album market in 1979 and 6.8% of singles sales, but was not placed significantly in albums during the first six months of this year. In singles, it managed a 4.5% share (placed eighth) in the first quarter, and a 3.8% share in the second quarter.

Continues Honey: "Happily, we did a lot of streamlining a year ago, so with natural wastage the number of people involved was not as high now as it might have been. There is office space at Mitcham being paid for, so there is not much in spending \$595,000 to stay at Associated Communications House."

The cutback means that the distribution staff of 60 is reduced by 14, but doesn't affect the pressing plant, which remains a vital profit center for the company. Says Honey: "It's very important to us, and it makes money. Apart from our own needs, there are pressing and distribution deals with Arista, Magnet and others."

Commenting on his departure from the record business after more than two decades, Louis Benjamin says, "Of course it is a terrible wrench. I can remember when Pye was the naughty new boy of the British record industry, and I'm sure on all levels, including wholesaling, it was just EMI and Decca."

"Now you could be forgiven for saying whether there's a U.K. record industry at all, because the record business will go on, only

as a much hungrier and tighter industry. I have great confidence in the future of the business, and I think we can look forward to a substantial reorganization with the advent of video."

"The industry just can't stand still because of lack of foresight in the past, and a belief that the good times would last forever, the record business ran into tremendous difficulties."

"There was a long period when executives put themselves before their companies, and independent managers had a heyday in putting record companies into a Dutch auction situation. It may have seemed right at the time, but it certainly was of long-term planning."

"The industry really should have stuck together more solidly to fend off ludicrous deals. That would have stopped a lot of the problems we're facing now. Even so, too many people are moaning about the past. That's a negative attitude. I can get accountants to tell me what went wrong in the past."

"But this is a business of tomorrow. And we must all start thinking of tomorrow."

As far as Pye/PRT is concerned, I'm quite sure that the protracted negotiations with RCA meant that the company was unable to move forward in another direction.

"It was no nobody's fault, but it meant Pye was poised on the edge of a merger which didn't come off. Now the company is tightening its belt, and waiting for the right moment to move ahead."

As to Benjamin's future role, he will be engaged mainly in Associated Communications' theatre interest, and in his capacity as deputy chairman of the company.



SWING KING—Benny Goodman signs his autograph for Yoshiya Maeda of Toshiba-EMI during a reception held in Tokyo after the American jazzman's appearance at the Aurea Jazz Festival. The event's four shows, which also featured performances by Benny Carter, Dizzy Gillespie and Teddy Wilson, attracted 65,000 people. It was produced by AI Music, and sponsored by Toshiba.

Top Filipino Artists On Red Cross Album

By CES RODRIGUEZ

MANILA—A two-album set containing 21 previously recorded songs from 21 of the Philippines' top artists and composers was launched here recently to commemorate the 75th anniversary of the founding of the Philippine National Red Cross (PNRC).

Called "Songs Of Life," the package was produced by the Victor Music Company (discs) and includes such labels as RCA, CBS/Sony and Amstar, among others.) for the benefit of the PNRC.

The two-disc set, which is expected to generate funds for the

PNRC's various projects, will be marketed by Victor and supported by a three-month promotional campaign which aims to rack up sales of 30,000 LPs.

In addition, the PNRC has purchased 10,000 copies of the album, reportedly below production cost, for direct sales.

Victor will be selling the album at regular wholesale and retail prices, and will receive a "certain percentage" for marketing the set. The company's vice president of marketing Riki del Rosario, discloses.

At a press conference held here to launch "Songs Of Life," PNRC secretary general Dr. Vicente Galvez, who conceptualized the project, said the original idea of the Red Cross was to bring together the top singers of Asia in a big benefit concert to be held in Manila. But the idea was abandoned for more "practical solutions."

The songs on the album were chosen by representatives from both Victor and PNRC. Riki del Rosario adds that all artists and composers appearing on the album have waived their royalty rights.

To help ensure the project's success, Victor legal counsel, attorney Amado Amador, notes that for A.P.R. he has requested the Broadcast Media Council to dispense with the ruling of not allowing radio announcers the mention of the title of an album from which an aired song may have been lifted.

A council promulgated the ban several years ago to discourage the reported widespread practice of payola in radio.

Raul Panatier, executive director of national broadcasters' association, has also pledged to support the project by requesting member radio and television stations to air Victor-produced spot announcements promoting the album.

To kick off the campaign, a benefit live concert produced by the Victor Entertainment Corp took place here Sept. 14. Ten of the 21 artists featured in "Songs Of Life," including group leaders Freddie Aguilar, VST & Co., Hagibis and Mike Hamplid, performed. Part of the proceeds were donated to the PNRC.

Strangray Drive By Gresham

JOHANNESBURG—An all-out effort to promote South African pop groups in international markets has been launched by record company chief David Gresham, who heads his own organization with offices in Johannesburg and Los Angeles.

Gresham, who is also a top-rated disc jockey on South Africa's only national FM commercial network, Springbok Radio, was scheduled to jet out of Johannesburg Thursday (25) for a four-week promotional mission in the U.S.

One of the groups he will be promoting is Strangray, which he describes as "a band with an international sound, honed to perfection by ace South African producer, Julian Laxton."

Continues Gresham: "Strangray's first album, *America* was released Sept. 8 by Ato-Atlanta, a company in the Warner Bros. group, after protracted negotiations with Frank Zappa's Reprise Records."

Gresham adds that he will be playing tapes of Strangray's latest album to executives of major labels in New York and Los Angeles during his whirlwind tour of America.

He claims that the new Strangray album, recorded at a cost of about \$28,000, is the most expensive to produce in the country.

Other tapes which Gresham has scheduled to take to the U.S. include Laxton's production of a new album by Afrika Bambaataa, the reggae rock group, and an LP by the latest group on the South African pop scene, Top Dogs.

"I'm going to pop music," concludes Gresham, "so South African groups and recording techniques are well up to world standards, and I'm going to America to prove it."

Rockabilly Group Is Finn Hit

HELSINKI—Crazy Cana and the third skin skaters, a veteran rockabilly band from Wales, is finding Finland a particularly lucrative market, following a series of promotional gigs and a gold disc award for sales of the album "Stray Cat."

Paul Barrett, group manager, planning a major Finnish tour later in October, says: "We've been in the record business since 1966, but we've been as busy as the major acts. After Finland, we're working on the Benelux countries, then West Germany and then the U.S., where we've always made some exploratory gigs."

The five-strong band is also featured in a new movie "Big Suede Shoes." And according to Marjorix, which handles its product in Finland, Crazy's seven-LP catalog is selling big, specially in the southern part of Finland which is the stronghold of a "rockabilly revolution."

Other names currently popular in this field include Matchbox, Whizzer, the Root Doctors, and bands The Tigers and Buck Jones and the Lonestar Cowboys, plus international veterans such as Carl Perkins and Johnny Burnette.

The Crazy Cana story should be a repeat of what happened to then unknown U.K. group the Renegades who scored first in Finland, then

Russie Indies: Small But Healthy Mushroom Seen As Epitome Of Such Labels' Success

By GLENN A. BAKER

SYDNEY—Small independent record labels, distributed by major companies, have dominated the local recording market for more than two decades in Australia, regularly highlighting the general failure of the majors in locating and nurturing consistent indigenous product.

While the seven majors have succeeded in securing a market for overseas product—often at the expense of investment in "backyard" repertoire—canny entrepreneurs have decided to go it alone, to strong demand for home-grown product.

And even though this situation has been less prevalent over the past few years, mostly due to fruitful efforts by WEA and CBS, independents continue to call the shots when it comes to substantial and sustained success with Australian artists.

Festival Records, itself a "major" independent, is the notable exception. Traditionally the sympathetic home of local recording, Festival has been in both camps in more than 25 years of operation, with many hundreds of hits under its own auspices and also providing distribution for most of the important signing artists.

Beginning at the end of the '50s, with rock and roll labels Leedon and Teen, Festival deftly sought out and signed up any promising local acts. It could find, usually with strong success

Linda Lavin, DuMonte, Clanton, Sunshine and Chart were all labels that produced a string of hits for Festival throughout the '60s, and in the '70s, the pattern continued with new signings such as ATFA, Razzie, Mushroom, Billingsley, Puses and Regular.

On the threshold of the '80s, independent labels have re-established their importance as innovators and groundbreakers. As in England, a great many minuscule operations have sprung up, most having no distribution pacts with major companies.

However, a significant number of more prominent independents, operating with substantial capital and under intelligent leadership, have begun a vibrant and healthy movement which may very well repeat the success story of the mid '60s. Already, the "new wave" has been labeled such as Deluxe, Regular and Missing Link, along with rock production companies Leo and Trafalgar. Festival is a respectable force upon the retail market and national charts.

The key to the traditional superiority of local independents is their greater gains a deceptively small. By virtue of their flexibility, small companies can keep close touch with the grassroots of local music, recognizing new trends and sensations before they explode.

While the majors instruct bands to "send in a tape, photo and bio and we'll get back to you," the small label boss is standing in the first rows of some grimy pub or hall watching acts and observing audience reactions. As an actor, it's hard to beat.

The most successful independent disc company in this market (excluding Festival, which is deemed for the recording and promotion of independents) is Mushroom Records. Of the ten largest-selling Australian albums lately, the Melbourne rock label has laid claim to Nos. 1, 2 and 8.

Formed in 1973 by 21-year-old suburban entrepreneur/rock group manager Michael Gudinski, Mushroom set an ambitious new standard for the recording and promotion of Australian music. He broke the established rules by allowing artists' total full creative control over both music and packaging. Initially, his roster was confined to progressive Melbourne rock acts, and the very first Mushroom album, by the group Madge Turner, won a gold disc.

In 1975, the two-year-old company unleashed a bizarre underdog glam-rock act called Skyline. With outrageous costumes and succinct youth anthems, the group almost quadrupled the previous existing record for domestic sales of an Australian album this debut, "Living In The '70s," sold in excess of 100,000 copies.

(Continued on page 104)



INFORMAL MOMENT—Luis Baston, center, independent record producer and distributor, greets singer-songwriter Ricardo Carrillo, left, and Hector Majia of Heks Records during the reception held in Mexico City recently to mark the debut of *Billboard en Español*. Among the guests were label executives, artists, producers and broadcasters from the Mexican music industry.

Phonogram Confab Hears Variety Of New Releases

By WOLFGANG SPAHR

HAMBURG—"Dialogue '80" was the motto of Phonogram's annual sales convention, held this year in Bad Segeberg. For the first time within the framework of the meeting, regional sales representatives had the opportunity to discuss with head office staff current marketing problems and the coming 1980/81 season.

No outside guests were invited, so the discussions took place in an open and candid manner. It was a dialogue that turned up many valuable hints for coping with today's difficult trading conditions.

The national pop production division centered its presentation on new recordings from Xylin, Duesenberg, Elephant and the two new Phonogram signings Thomas Voigt and Gillian Scalzi. New albums from Nana Mouskouri, Hildegard Knef, Marianne Rosenberg and Peter Cornelius feature in the autumn release schedule.

A collector's item that also promises strong turnover is the new series "Rock, Rock, Rock 'n' Roll," initially comprising 10 albums, and containing 40 recordings previously unreleased in West Germany by Jerry Lewis, the Platters, Little Richard and others.

The international pop division presented new product from Casa-

blanca at Lipps Inc., Status Quo's "Just Supposin'," Thin Lizzy's "Chinatown," and the long-awaited new Dire Straits album "Making Movies," set for release in mid-October, among other key items.

Putting the emphasis strongly on dialogue and group consultation, the classical division offered a concentrated, no frills presentation without the usual color slides. Prestige additions to the catalog are the first four digital recordings on the Philips label, among them Von Karajan's second recording of Verdi's "Falstaff."

Alfred Brendel, Colin Davis, Neville Martinson and Claudio Arrau were among the established names with new product, while newcomers to the company included Riccardo Chailly, Kyrell Kondratyushin and Gidon Kremer.

In the spoken word category, attention focused on the new children's series "Junge Literatur." Among the launch titles is the first and only complete recording of Antoine De St. Exupéry's "The Little Prince," with a cast including Hardy Krüger and Uli Philip.

A second new series introduced to the sales staff was "Horizonte" ("Listening Box"), with 20 titles featuring plays by well-known authors.

Brazilian Market Should Stabilize Despite Current Sales Decline, Says RCA Executive

By TONY MORENO

NEW YORK The Brazilian music market will this year contract by 15% compared to 1979, according to Adolfo Pino, vice president of RCA Records. International responsible for South America.

In 1981, he continues, sales will shrink by 10% but should stabilize in 1982.

The Brazilian market for records and tapes is currently worth around \$370 million, with RCA claiming a 15% share of that figure.

The firm's facilities include a manufacturing plant in São Paulo (monthly production capacity is 1.8 million discs, and 500,000 cassettes) as well as two recording studios in that city. Another studio is in Rio de Janeiro.

Pino says that the split between international and national releases in Brazil last year was 50-50, while in the current year, it's put at 65% national and 35% international, the latter's decline attributed principally to the end of the disco phenomenon and the absence of superhits.

With a population of 130 million people, Brazil continues to be an almost virgin market for Spanish American record companies, which have failed to exploit it fully.

Although artists like Roberto Carlos (CBS), Altemar Dutra (RCA), José Augusto (Odeon), Lilian (RCA), Perla (RCA), Nelson Ned (Copacabana), Carmen Silva (RCA) and others record in Portuguese as well as in Spanish, very few

of the Spanish speaking artists have bothered to study the language or ask their producers to release albums in this important market.

The few Hispanic American artists who have done so have been strongly received, such as Denny Cabuche, an Argentinian singer with RCA, who reportedly sold around one million units with his release of "Que Hay Que Hacer Para Olvidar."

Presently, Palito Ortega is recording an LP in Rio de Janeiro produced by Roberto Lavi, and RCA is planning to issue an album by Yolanda del Rio sung in Portuguese. There are also plans to record Emanuel de Mexico and Rocio Jurado of Spain in this language.

This is not to suggest that Spanish-sung material doesn't sell to

some extent in Brazil. Julio Iglesias (CBS) and RCA artists Altemar Dutra and Perla have done well, as have Carmen Silva, Lindomar Castilho and Abba (with their "Gracias Por La Musica" album).

"Usually, we have two markets with different tastes in Brazil," declares Pino. "The northern region, which begins in Rio de Janeiro, has a preference for tropical rhythms with Brazilian roots, although with a great African influence. There, purely Latin or American music doesn't have much acceptance."

"Then there's the southern region, beginning in São Paulo, where the majority of the population lives and where the musical influence is totally European, due to the large Spanish and Italian communities."

Of the national sales volume, 50% (Continued on page 105)

Denmark Union Complains

COPENHAGEN—The Danish Musicians' Assn. has launched a strong attack on the state-run radio and television network here because it uses a high percentage of foreign recorded music, at the expense of live performances by local musicians.

The union complains to Ole Espersen, chairman of the Danish Radio Council, that the use of some 50% of airtime for foreign repertoire, providing no royalty revenue for local composers or musicians, is now

creating a crisis.

It adds that as it enjoys a monopolistic position in Denmark, the network should provide work and income for Danish musicians, some 35% of whom are currently unemployed, according to Kurt Pedersen, association chairman.

And the body further asks for a top-level investigation to see whether the larger Danish record companies are granted on-air favors at the expenses of the smaller operations.

Concert Dates Viewed As Spur To Sales In Greece

By JOHN CARR

ATHENS—Hits are what keep international repertoire afloat in Greece as the record companies' sales charts start to rise sluggishly after a flat summer.

Feeling those hits are a state of international live acts pulling standing-room only audiences in the Greek cities and lifting executive hopes for a brisk fall market.

CBS effectively started the live act trend at the end of March, when it brought British band Police in for a couple of explosive concerts in Athens. After a summer lull, the trend is reversing.

PolyGram brought in the Gillian Band mid-September for appearances in Thessaloniki and Athens, the first representing a gamble which paid off handsomely. Yannis Perdis, international repertoire chief, says the city was filled with visitors to the annual World Trade Fair and the hope was that the Gillian Band would pack them in.

It did, filling the 8,000-seat Palais

de Sport and with 2,000 more cheering fans left outside. A few days later, the group drew 14,000 fans to the Apollo Stadium in Athens, the biggest rock audience here for 13 years.

Next on PolyGram's agenda is a three-concert visit by Eric Clapton in November, taking in Athens and Thessaloniki.

Also in September, WEA's flagging fortunes, made worse by lack of local repertoire, were improved by an appearance by Supremas.

But though the international act trend seems to be paying some dividends, some key industry figures remain skeptical, believing the sales-fueled policy cannot generate enough steam to keep itself going.

Says one observer, "There's still no lasting background catalog for international material we can fall back on in case the hits stop coming. Surely our best policy is to concentrate on local repertoire, saving the international promotion blitzes just for the hits."

FOR KIDDIES
GET THE
"MUMMY" AND "GO"
ABSOLUTELY FREE
BY TURNING THE CUPBORN
AND RECEIVING THE ALBUM

You'll Love Monsters, too!

GODZILLA
and
THE MUMMY,
monstrous new cuts
from the Album "C" by
Jimmy Castor
ON LONG DISTANCE RECORDS
Box 507, Millwood, New York 10546

INTERNATIONAL LICENSEES:
Please contact Danny Lewittes, President
write today or call 914-762-1860

Name _____

Age _____

Address _____

City, State, Zip _____

Country _____

Send your completed coupon to
LONG DISTANCE RECORDS
Box 507, Millwood, New York 10546 USA

BB03

Mexico Labels Unite In Distribution Struggle

MEXICO CITY The 25 small-to-medium sized Mexican independents under the association umbrella of the six-year-old PROFOMEX are ready to take a bold and aggressive step before the end of the year.

They are setting up a coop distribution company to be known as Distribuidores PROFOMEX. Scheduled opening of the operation is set on or before Dec. 1 in the Tepic market section.

The longer are we taking a back seat," says Miguel Galan, president of the newly merged organization. "We are just as much a part of the music as the major multinationals and independents. And by making such progress, we're sure it will open a lot of doors and increase our overall business substantially."

There is no indication yet how the new distribution set up will work. Present plans are to organize the sales and promotion staff within the next two months, set up a ready on or before the Dec. 1 date.

Because of the projected expansion in record and tape sales in Mexico, the retail outlets are scattered anywhere between \$250 million and \$300 million annually—the PROFOMEX membership believes that their enough room for them and perhaps another more labels.

The overall yearly market growth is around 20% to 25%.

Manufacturing will continue in

the hands of member companies with such facilities, including Tonoñel, Ola and Son Art Jacket needs supplied by Papafes Ponderosa, owned a handful of such firms in the market.

PROFOMEX has grown substantially over the past year. Ten new members have joined up, and five more are expected to come aboard before December.

Comments, Bernardo Gonzalez, veteran industry and a PROFOMEX's principal distributor along with Galan and Adolfo Tapia, "By pooling our resources, we are minimizing costs in this era of inflation."

One of the basic differences between ourselves and AMPROFON (the older and major disk and tape association) is that we cover more commercial aspects of the business," adds Gonzalez, also general manager of Son Art.

"We're not looking to compete on the same scale as the bigger independent labels, and the multinationals, but we are seeking more recognition and our proportionate share of the market."

Comrades Galan, "Of course, we'll maintain our independence and individual identities, but we'll certainly be helping each other a lot."

Net worth of the companies within PROFOMEX ranges from \$20,000 (\$50,000 pesos) to almost \$1 million (20 million pesos).

VARIETY OF PRODUCT

Exchange Deals Thrive Between Poland, Czechs

By LUBOMIR DORUZKA

PRAGUE—Export-import deals and license pacts between Czechoslovakia and Polish record companies have built consistently over recent years, and much credit goes to young Polish outlets. Tonpress and Supraphon are doing very well in this kind of new material to sell in the Supraphon retail shops here.

As there is a strong similarity between the Czech and Polish languages, it is possible to sell recordings in the original tongue. In Czechoslovakia, Polish rock groups are popular, in Poland, Czech MOR is, particularly, Karol Gort and Helena Vondrakova, have hit outstanding sales figures.

The exchange deal with Tonpress is important because Czech male and Tonpress releases Czech material in groups. Included in the next release batch for Poland are Czech singer Jitka Zavorova, Vlado Neckar and Jana Kralovcova, as well as the Zagorova-Drupci duo which has sold strongly in the Czech marketplace.

In the future, Tonpress is keen to release an album of Czech Supraphon classical recordings. Meanwhile, Supraphon is releasing a single of Polish group Vox, which is currently at the top of the annual chart, and second prize at the Bratislava Lyre, and another by Izabela Trojanowska.

Such limited product by Vox is also imported by Supraphon, including new recordings of songs from the "Saturday Night Fever" soundtrack. And Tonpress is preparing a "Beatles of Tomorrow" compilation specially for the Czech market.

Links between Supraphon and Vox have, till now, been casual and local in nature. They started with some Czech material released in Poland as singles, but was soon extended to LPs.

from the Czech charts, with Gott, Vondrakova, Korn and rock band Karmel. They came out in the market in Poland and Wifon looks for an eventual sale up to \$50,000.

Two albums with Supraphon released by Andel and Wifon, as well as released by Wifon, and Supraphon has issued a Wifon album of Chopin piano music.

Following the success of Polish group Diva Plus Jand, Wifon collaborating on the album with West German company Autobahn, Supraphon is likely to release the LP here, and there is a strong local interest in a new album by pop singer Krawczyk.

Both companies are set to extend to export-import deals of their product, handled through separate companies, Arty on the Czech Supraphon side, and An Polona and Poltel on the Polish Wifon side.

MCPS Meet

Continued from page 102

energetically, encourage compliance with preferential rates for prompt payers—and promoted action.

The next step, though, is likely to be more cooperation with the audio/visual industry associated for closer cooperation in the overall aim of increasing the society's measure of control in the audio/visual industry.

Fins To Come

HILLSINKI A compilation of Finnish new wave rock, bannered "The Shape Of Fins To Come," have been released in the U.K. by Cherry Red. The music is taken from the catalog of Finnish company Poko Records and features such artists as Eppu Normaali, Veto, Ducks and Top Rank.

Billboard's New World

Copyright 1986, Billboard Publications, Inc. The part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the publisher.

JAPAN

(Country Music Label)

As of 9/23/86

SINGLES

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	AIKAWA, Tsuyoshi Nagabuchi, "Iki" (Iki)	AIKAWA, Tsuyoshi Nagabuchi, "Iki" (Iki)
2	2	2	AO SANGHISO, Soko Matsuda, CBS Sony	AO SANGHISO, Soko Matsuda, CBS Sony
3	3	3	CHURRA, Yumi, Yumi Tagami, Discophon	CHURRA, Yumi, Yumi Tagami, Discophon
4	4	4	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
5	5	5	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
6	6	6	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
7	7	7	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
8	8	8	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
9	9	9	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
10	10	10	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
11	11	11	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
12	12	12	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
13	13	13	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
14	14	14	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
15	15	15	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
16	16	16	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
17	17	17	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
18	18	18	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
19	19	19	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
20	20	20	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

HOLLAND

(Country Music Label)

As of 9/23/86

SINGLES

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	1	O.I.S.O.O., Offshore, Warner Bros.	O.I.S.O.O., Offshore, Warner Bros.
2	2	2	USE IT UP AND SAVE IT, Offshore, RCA	USE IT UP AND SAVE IT, Offshore, RCA
3	3	3	ONE DAY I'LL FLY AWAY, Randy, Offshore, RCA	ONE DAY I'LL FLY AWAY, Randy, Offshore, RCA
4	4	4	UPSIDE DOWN, Donna Rene, Motown	UPSIDE DOWN, Donna Rene, Motown
5	5	5	THE WINNER TAKES IT ALL, ABBA, Polygram	THE WINNER TAKES IT ALL, ABBA, Polygram
6	6	6	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
7	7	7	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
8	8	8	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
9	9	9	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
10	10	10	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
11	11	11	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
12	12	12	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
13	13	13	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
14	14	14	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
15	15	15	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
16	16	16	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
17	17	17	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
18	18	18	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
19	19	19	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony
20	20	20	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony	MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

MAKINO, SAKURAI, SAKURAI, Los Angeles, Sony

ISRAEL

(Country Music Label)

As of 9/23/86

SINGLES

Last Week	1	KANADU, Olivia Newton-John, 6
	2	UPSIDE DOWN, Donna Rene, Motown
	3	THE WINNER TAKES IT ALL, ABBA, EMI
	4	ALL OVER THE WORLD, Electric Light Orchestra, EMI
	5	LATE IN THE PARADE, Paul Simon, Warner Bros.
	6	ACROSS THE ASHES, David Bowie, RCA
	7	CAN'T STOP THE MUSIC, Village
	8	MORE THAN I CAN SAY, Los Sayers, CBS
NEW	9	BABE, Irma Carr, RSO
NEW	10	FAMOUSHITS, Keith Ruff, EMI
ALBUMS		
	1	KANADU Soundtrack, Jai
	2	NEU, Junior Iglesias, CBS
	3	EMERSONS, Junior Iglesias, CBS
	4	THE GAMES, Queen, EMI
	5	HEATSE, Joe Raposo, Columbia
	6	BEST OF SHIVA PINK, CBS
	7	DISCO-ORCHESTRAS, Canara
NEW	8	DISCOVERY, Electric Light Orchestra, EMI
	9	THE WALL, Pink Floyd, CBS
NEW ZEALAND (Courtesy Random Publications) As of 9/29/80		
SINGLES		
Last	Week	

\$1.5 MILLION

Heavy Investment In RCA Mexico Studios

by MARY FISHER

MEXICO CITY—One of the largest studio complexes made to date in Latin America, RCA will be investing more than \$1.5 million for the refurbishing and complete reconstruction of its facility here over the next three years.

First phase takes place this fall, when one of four recording studios and two mastering areas will be under a RCA plant. All of the designing and supervision of construction is handled by engineer Mario Sanchez Roldan.

One of the main features of the modern look for RCA Mexico will be full computerization in all of the studios. It will also feature not only fiber glass, "but other attractive and modern appointments such as wood and cork," says Sanchez Roldan.

"We're going out into better weather than has been before, including specified adjustments for recording at this altitude (more than 7,500 feet).

In a departure from most consoles located in Mexico, the new RCA MCL Sanchez Roldan has convinced the top echelon at RCA to go with the one built by Solid State Venn. Every thing here will be 24-track, adaptable to 48-track.

As for going the full route with digital, the engineer is convinced that someday it will come to Mexico. He admits that RCA's new setup will be adjustable at a later date.

"The breakthrough in our system is that all of the computer consoles will be programmed in Spanish, a first in this territory," states the Brazilian engineer, who has been involved in studio operations in the U.S. as well as in his native country. His first studio construction in Mexico was for Federico Rojas' Discos Coro in the '60s.

The precisioning of the keys will all be done in Oxford, England, and in Madrid. Claims are that it will be the first with "total recall," something which will give producers working at RCA in the future a

chance to concentrate on better product.

"It will take away the burden of mechanical inaccuracies, and give the talent a better opportunity to be really creative. After all, that's what the end result is all about," Sanchez Roldan states.

Everything will be done in the simplest techniques possible in the setup of language. There will be an infinite number of selections, the push buttons will be close to operating a radio selector.

To familiarize Mexican technicians with the computer operation, Sanchez Roldan is beginning to hold classes. He hopes to eliminate the major faults before actual recordings are done. In other words, having his technicians as questions first, then getting used to the tools via several test runs.

"The control booths, just like the studios themselves, will also be adaptable to getting used to the new set level, say from the 7,500 foot level down to around 3,500 feet.

"We're going to have spherical acoustics with specially treated ceilings and walls, specific dryers for instruments and voices, split levels for a better spread of the musicians. Everything will be designed to whatever situation we're after, but we actually go in to make the recordings."

Sanchez Roldan contends that if there are too many technical flaws, it can be traced back to the engineers. The first stages of studios C and B will be complete prior to the end of this year or early in 1981. A and D will be done by the end of next year or in 1982.

"Overall, not to sound too presumptuous, it will be one of the best in Mexico and Latin America, in the world. We're hopeful that what we're doing will create a trend, bring about the excellent quality we have long been seeking down here," Sanchez Roldan concludes.



JAZZ TALK—Internationally known trumpeters Dizzy Gillespie, left, and Maynard Ferguson meet at the Munich airport on their way to perform at the Northern Festival in the Hague, Holland.

Concert Dates Planned In China For Japanese Act

By SHIG FUITA

TOKYO—Popular Japanese group Godiego will appear at the No. 1 Workers Culture Theatre (capacity 2,470) in Tientsin, China, on Oct. 23-24 in a program to commemorate the second anniversary of the signing of the Japan-China treaty of peace and friendship.

The lineup also includes two top Chinese singers, dancers and variety acts.

Godiego will perform for between 75 and 90 minutes, singing their hit song, "Beautiful Name," in Chinese. Other songs will be performed in Japanese, including "Portopia" and a number they will compose especially for the event.

"Portopia" was composed for the Kobe Port Exposition being held in Kobe City in 1981. Kobe and Tientsin have a sister-city relationship.

About 12 tons of equipment will be taken from Japan to Tientsin for the performance. Contingent will number 70 in all, including technicians.

Both the Japanese and Chinese sides will film the program separately. No decision has yet been made on producing a live album of Godiego's appearance in the U.S.

Godiego, which was second only to Alice in the number of records

and tapes sold in Japan in calendar 1979, released its latest single, "Coming Together In Kaishunda," on Sept. 1. An album, "Kaishunda," was out Oct. 1.

Godiego's main activities in the first half of this year were overseas, the biggest event being a concert at Kaishunda's Royal Stadium (pop. 70,000) at the southern tip of Japan for a concert there.

Godiego then went to Africa, followed by trips to India, Turkey and even Iran in June.

As for activity within Japan, Godiego participated in the campaign to publicize the Kobe Port Exposition. It also went to Tokushima Island at the southern tip of Japan for a concert there.

In the latter part of March, bassist Steve Fox left the group, but a replacement has finally been found. It was a 23-year-old student, Masayuki Mizoguchi, 23, who has studied and worked as a guitarist in the U.S. joined Godiego in July, and took up his large-scale success.

Nippon Columbia, which is celebrating its 70th anniversary this year, wants to make Godiego's performance in Tientsin a successful part of its commemorative program.

International Briefs

• **AMSTERDAM**—A distribution deal covering the Benelux territories has been finalized between WEA Holland and TTR Productions, which has offices in Bussan, near Hilversum, and in Hilversum. TTR was initially financed by WEA and RCA, the latter handling distribution in West Germany, Austria and Switzerland. First product on the TTR label is "The Dutch Girl" by female Dutch trio Babe. The firm is headed up by Ruud Wynants, former managing director of CNR Records and Bart van der Laan, previously managing director of Carere Holland. Rolf Baerle, once chief executive of Carere Germany, fronts the German end of TTR.

• **LONDON**—As public support for its nationally organized roller disco sessions grows fast, Top Rank Entertainment & Banqueting here has launched a roller disco championship, with four regional heats and finals to be held in Birmingham Nov. 6. Cash prizes and roller equipment prizes will be offered. Plans are to use the Al Dimeola recording of "Roller Jubilee" on CBS as their set piece. Amateur skaters over the age of 16 are eligible.

• **JOHANNESBURG**—Gallo Records artists won seven out of 10 categories in this year's Southern African Music Awards, first time this has happened here. Patricia Africa and Olga Myxane took accolades as top female vocalists, Haran and the Moovers were named best instrumental group, and the Hotties won the prize as best male vocalist, as did Mphahane. Best vocal group was Mahotella Queens.

• **LJUBLJANA**—Focal point of the Yugoslavian scene this year, the annual festival staged here, this year's event switched from the traditional June date to the end of September. The festival, which runs for five days, attracted less interest than usual. Foreign artists receiving most acclaim were groups featuring Dexter Godiego, the Hotties, and the Moovers. Each evening was opened by one of the big bands from various Yugoslav radio/television centers, including the RTV Ljubljana Big Band led by Frise Prisel. All four concerts were taped and filmed by TV Ljubljana, and aired in part on national radio.

• **BELGRADE**—With some Yugoslav labels having to halt the release of licensed material here because of a shortage of foreign currency, the retail trade is enjoying a temporary boom for imports. The national repertoire which is still available. Result is a top five album chart placings for Donna Summer's "Bad Girls" (RTV), Cusaball, Bob Dylan's "At the End of the Scale" (Suzie/CBS), Eric Clapton's "Backless" (RTB/RSO), Kiss' "Dynasty" (RTV/Cusaball) and Fleetwood's "The Final Analysis" (RTV/CBS).

• **CARACAS**—The Venezuelan Council of Photographic Producers has written to all record retail stores in this country, asking them to sign an agreement to halt the practice of re-recording albums onto tapes at customer request. Various hits are offered in this form at between \$5 and \$12 per cassette. Those retailers who do not sign the agreement will no longer be supplied with merchandise by its member firms, who use the country's major record manufacturers.

• **AMSTERDAM**—A report on the home taping situation as it affects the Netherlands will be presented at a special media conference on the subject (Oct. 15) in Amsterdam of a fact-finding commission set up by the Dutch government.

(Continued on page 103)

OCTOBER 4, 1980 BILLBOARD

Australian Independents: Small But Healthy

Continued from page 100

cess of 225,000 units (then 15 gold albums), while a successor, "Ego Is Not A Dirty Word," moved 180,000. The releases still stand as Australia's two best-selling solo albums.

A year later, Moshroom's first Sydney singer, a slack rock revival outfit called O'Jays, hit triple platinum (300,000) with its debut album, "Take It Grassy"—'82, just nipping the top 10 of Australian best-sellers.

There followed a lean period in which the country's major label, Big Guitars, followed his instincts and continued signing young cultist bands with a street level reputation. One of these was the Sports, who had pressed with a private label, LP EP. After establishing the group with a solid debut album and hit single, Guitars signed it to Stiff (UK) and England's Virgin. Big Guitars' success was a second album with Arctic worldwide. First fruits of the Arctic party was a top 50 U.S. hit with "Who Listens To The Radio?"

Considered even more impressive has been Moshroom's handling of Jo Jo Zep and the Falcons. The rock & roll outfit, though a first-time success, suffered through an embarrassingly

unproductive series of albums and 12-inch EPs with EMI, before being snapped up by Mushroom early in 1979.

The Falcons' first target for Guitars' label, "Screaming Tarantula," was launched with a bonus live album with the first 5,000 copies, and went on to hit double gold and yield two sizeable hit singles.

The Falcons have recently been signed to Izzy Azoff's Full Moon label in the U.S. and WEA International for the rest of the world, and will soon tour America with the Eagles.

It was one of the early copies of "Screaming Tarantula" which gave Moshroom his millionth domestic sale. The event was celebrated with a plaque presented to the lucky buyer at the end of 1979, and a series of gala concerts in Sydney and Melbourne.

1980 has brought another wave of significant success for Moshroom, who has so far raised 84 albums and five singles.

Long-standing rock act IMG, placed with Atlantic in the U.S., entered Billboard's Hot 100 with a single shot, "I've Got a Feeling," signs of gaining on that foothold.

Christie Allen, the company's first attempt at overtly commercial pop, was matched with ex-patnaute Australian producer Terry Britten, and yielded the company its biggest selling single, today's 700,000 for "Gimme Bumps."

However, Allen's single record was smashed just a few months later by progressive rock act Split 12, who went through the roof with 100,000-plus of "I Got You," which topped the national charts for five weeks.

Until 1979, Moshroom's success took seven years to sell our first million. Says a proud Gudinsky, "but it's not going to take one year for the second. No other department in this country can come near Moshroom. We've nudged up 25 gold albums of Australian material in seven years."

Until 1979, Gudinsky and Moshroom partner Ray Evans were also operating a concert tour company. When it was declared bankrupt, Moshroom took a noticeable leap forward.

Says Gudinsky, "The best thing we ever did was get rid of the concert company. It was a cancer which ate everything else. It was a disaster."

The pair still operates Premier

Artists, however, the largest rock booking agency in the country. It's been an important and in the successful penetration of new signings into the marketplace. A Moshroom unit, when signed, can be virtually assured of regular live work and spots on large outdoor concerts, and so on.

Another key factor is the small company's distributive power. Festival Records, and Gudinsky's "father-son" relationship with Festival managing director, Allen Hely. Gudinsky has no doubts that truly large-scale success lays outside of Australia, and, after a few reasonable test runs, he has sharpened his dealing side to an impressive point. He puts it simply, "Whoever wants to take a Moshroom act, anywhere in the world, had better put their money where their mouths are. We aren't all dumb farmers down here."

Kruger Smash

HAMBURG Mark Kruger's "Der Nipper" has sold 400,000 singles and 450,000 albums in Germany, according to LHM Electrola, which recently presented the artist with gold disks marking the achievement.



PLATINUM WOMAN—CBS artist Burton Cummings, left, is presented with a platinum disk for Canadian sales of his latest album, "Woman Love," by Arnold Gosewich, chairman of CBS Canada.

A&M Meet Pledges More Support For Canadian Artists

TORONTO—A&M's success what it terms the most successful annual meeting in its 10-year history here. Sept. 2-6 at Allen's Millcroft Inn with national staffers in attendance, as A&M Inc. president Giff Friesen and vice chairman Herb Alpert.

Friesen acknowledged the success of the Canadian operation and praised Canadian president Gerry Lacourse for continued marketing successes here.

He predicted an optimistic future for the world's largest independent label, noting that expansion in the continued acquisition of quality talent is leading to broader musical base and, consequently, a more "international" music business.

"Increased enthusiasm and support for Canadian talent is becoming a reality in the A&M philosophy," he said, pointing out the increased cross-pollination of musical styles filtering in from various parts from around the world.

Alpert made a brief speech at the meeting and also presented Lacourse with a gold ring commem-

orating 10 years' service with A&M Canada.

Lacourse's opening remarks revolved around A&M's longstanding quality of product, reiterating the commitment to the Canadian roster and re-emphasizing each and every staff member's obligation to pursue a common objective. Future expansion outlined included a growing involvement with small independent label representation as well as further forays into the audiophile market and the extended-play "debut series" which he termed, "a reasonable method of launching new acts in troubled economic times and good consumer value."

Along with presentations by distributed label staffers were introductions to new product by Polygram, Supertop, Peter Allen and the Police. Canadian performers presented included Pat, Cano, Eddie Schwartz, Shari Ulrich, Peter Pringle, Nancy Nash and Brandon Wolf. Solid Gold recording artist the Good Brothers and El Modono's Toby Swann band both performed at the convention.

build any security on the property of Mushroom, that Mushroom Records Inc. has committed the act of bankruptcy by ceasing to meet its liabilities generally as they become due.

An Oct. 7 court hearing in Toronto has been set to hear the formal petition.

Currently, Mushroom Records Inc. is embroiled in legal disputes with Arista Records, and is being petitioned by rock act Chlidwick who similarly claim the Vancouver based label has failed to meet liabilities as they become due.

Music Express Awards Set

TORONTO—Canadian monthly magazine, Music Express, has announced its third annual CHMO awards are to be staged in this city. Oct. 12-13.

The talent showcase is designed to bring together a selection of top name recording groups and artists for record contracts. Attendance is strongly promoted within the industry, with particular emphasis on artists and repertoire reports from this year and indie labels.

This year, groups named to per-

form include Battery and Finnegan from Halifax, Bayb, the Cameo Blues Band, Gido, the Sex Chamberl and Trize Goo, Hollywood in Toronto; Cruiser from Montreal; City Band and O'Danah from Winnipeg; the Original Caravans from Vancouver; and Makinon Tomlinson from Hamilton.

The two-day meet is to be staged at the downtown Holiday Inn and is to include several technical symposiums on the state of the industry as it pertains to the talent market.

International Briefs

Continued from page 10A

up by copyright society STEIMRA and the Dutch national group of the International Federation of Producers of Phonograms and Videograms. The research is mainly by the Economic Research Foundation of Amsterdam University, which notes an initial investigation of home copying some four years ago. Following the press conference, 600 copies of the report will be sent to Dutch government officials, members of parliament and industry chiefs. Then comes a concerted approach by STEIMRA and the IFPI arm (NVP) to persuade the government to impose a levy on blank tape and/or tape hardware.

● **HELSINKI**—Internationally noted hedge aggregation, the Band of the Black Wives from the U.K. is set for six concert appearances next month in Finland. The dates are promoted by Helsinki Sanatorium and the Finnish British Society and the Finnish Armed Forces, with profits going to the building of a hospital for disabled soldiers.

● **JOHANNESBURG**—Robert Souter and Ron Bullock, promoters in South Africa's Robyn Music, and Lynette Lee Johnson have written and arranged a rock opera based on Samuel Taylor Coleridge's "The Ancient Mariner." It has been recorded by Gallo Records, with actor Oliver Reed handling the narration.

● **BUDAPEST**—Hungarian Television is preparing about two dozen new film productions over the next 18 months, working in co-operation with foreign networks, and at least half have musical themes. The special emphasis is on presentations commemorating the upcoming Barokk centenary, including a production with Canada's CBC-TV, "The Barokk Concerto," a completed Barokk's piano works are being pre-recorded with Hungarian pianist Zoltan Kocsis and Dzsoszi Antal, along with conductor Antal Dorati. Before the end of the year, a presentation of "Bluebeard's Castle" will be completed, employing the noted Decca recording conducted by Georg Solti.

● **BUENOS AIRES**—This year's Iberomarian Song Festival (OTI '80) will be staged in this city Nov. 15. The event is designed to summarize Spanish and Portuguese-speaking artists, artists and musicians. The finals will be held in Buenos Aires' General San Martin Theatre, and will be nationally televised, featuring competing countries: Argentina, Bolivia, Brazil, Colombia, Chile, El Salvador, Ecuador, Spain, the U.S., Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Puerto Rico, Uruguay and Venezuela. Last year's OTI festival was held in Caracas, where Daniel Kudoblo, representing Argentina, won with "Cancionero" by Raul Parenillela and Chico Navarro.

● **SOFIA**—The summer holiday season in the Bulgarian Black Sea's many resorts has provided more pop and rock music than in the hundreds of thousands of visitors. In the main, the bars and clubs have pumped out non-stop music from morning to night. Live bands have proliferated to an unprecedented extent, as have jukeboxes. The music content has become more international, with several top-notch English-language lyrics performed by the standard four-piece groups.

Polygram U.K. Boss: No Mergers Planned

LONDON—PolyGram's commitment to maintaining a multi-label approach in the U.K. market with Polydor, Phonogram and Decca continuing as separate profit centers was reaffirmed at the company's 1980 sales conference, held in Bournemouth Sept. 18-19.

But delegates arrived at the confab in a mood of redundancy, as the sales head, announced by PolyGram Record Operations chief, Ramon Lopez. "In arriving at the new structure, a number of selling activities have been consolidated which, regrettably, has led to a reduction in personnel."

Lopez continued, "It is essential that we do not allow unhappy events sometimes avoidable in the conduct of any business to cloud our vision of the future, and compromise the attainment of our objectives."

David Fine, chief executive of PolyGram Lesure, expanded on the same theme, criticizing the company as well as its competitors for insular, parochialism, and for the easy acceptance of the notion that the industry can only perform as well as the economy as a whole.

"Successful organizations manage to prosper, however adverse circumstances may be. We're not guilty of blaming others for our lack of achievement. We have often blamed our group for failing to provide the response, and sorely need, whereas our destiny is, to a great extent, in our own hands."

On creativity, Fine said, "This is not a small country. Why are we forever looking at the U.S.? Why must we seek product and inspiration elsewhere? Let us take advantage of the creativity that has always been present in this country."

Product presentations at the conference included one by Decca's new pop marketing department gen-

eral manager, John Preston, in which he pointed out the label was enlarged by signing "half a dozen more contemporary acts," following the success of new acquisitions Salsoul Records and the Mosty Deton. Decca looked forward, Preston added, to being fully integrated with the PolyGram operation.

The Phonogram presentation featured reports from Status Quo, Dire Straits and Thin Lizzy, debut items from new signings Rod, Hook (Tom Mercury) and Tom Robinson's Secret 27, and details of the new presentation series, Reflections, with MOR-oriented releases from Nana Mouskouri, Demis Roussos and others.

Looking to artists like the Jam, Sham 66, Maria Webb, Rainbow and Mike Berry. And in a rather different direction, the label is to market Snooky Records, hoping to join a partnership with the newspapers that run the cartoon series.

Among distributed labels, Charisma was looking for a new Monty Python album, and will also be involved in the video release of the movie, "Monty Python And The Holy Grail."

RSO's fall schedule is built around soundtrack albums from "Fame" and "Times Square," while Eric Clapton and the Bee Gees study the product for release in the new year.

Rocket will be working on new signings Jo Lemaire and Flouze, Aeroplan and Three Men on a Tree. John will be touring early in 1981 to support a new LP release.

John also features on a PolyGram label, the new album "The Hitmakers," one of a number of releases lined up for the small screen push this fall. Others include "It Ain't No Sin" and "The Singing Dylans" and album releases "The Hollies, the Rolling Stones and Slade."

Says Sale in Brazilian Market Will Stabilize, Says Pino

Continued from page 10A
belong to Afro-Brazilian music, while the rest is ballads with a Latin European flavor and American music; generally melodic, pop and adult contemporary.

There are already 50 million of Brazil's 130 million inhabitants have the buying power to seek luxuries as television, stereo and, of course, records.

This makes Brazil the most viable and logical market to seek the penetration of Latin American talent and international talent in general, says Pino.

"Basically, the strongest avenue for promotion here is tv and radio. In Brazilian soap operas, music plays a vital role. At the beginning of each, there's always a song performed in Portuguese. If we consider that soap operas draw a viewing audience of between 40 million and 50 million people from Monday to Saturday, then the opportunities for promotion are fantastic."

Golden Music

AMSTERDAM—The Village People have been awarded gold discs for 10,000 copies of "Can't Stop The Music" sold in Holland. The awards were made at an Amsterdam party by Advision, presenter of weekly television show "Top Pop."

"As far as musical is concerned, that, too, is essential, since it penetrates places where tv has no access, particularly the regions remote from the major cities," explains Pino.

There are three tv channels in Brazil. The most powerful is Rede Globo, which is the most powerful and has 65% of the audience. TV Record and TV Bandeirante. There are also local channels in different cities.

AM radio stations number 1,250, while FM radio is beginning to develop, with 200 outlets at present.

"Brazil wants to get to know Latin American talent," emphasizes Pino. "For balladeers in particular, there are considerable opportunities regardless of their country of origin. Nevertheless, the performer who wants to be fully accepted in this country has no option but to sing in Portuguese."

Agents from the need to create a greater variety of hits to stimulate disk and tape sales in Brazil, the industry faces two basic problems: how to create a variety of hits and, with counting studio expenses, it costs from between \$30,000 to \$40,000 to produce an album, which would sell for \$7.50 (38 to \$8.50 on cassette).

As far as piracy is concerned, this is estimated to take 30% of the total market (mostly in cassette), amounting to some \$111 million annually.

Number of UPS reviewed this week **40** Last week **49**

First Time Around

The Double Brothers

Best cuts: "My Prayer," "Happy Anniversary," "The Sweet Sexy Woman," "I'll Remember You With Love"



Soul

LARRY GATLIN & THE GATLIN BROTHERS BAND—Help

JOHNNY RODRIGUEZ—Gypsy, Epic JE36587 Produced by

ional voice. The merger of songs with singer works 10 per cent as it's occasionally sweetened by strings and bolsters

Best eps: American Way, It's My Life, Gangster
Wear Tennis Shoes

000

pecks—predicted for the top half of the chart in the opinion of the reviewer, recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums



peaks—predicted for the top half of the chart in the opinion of the reviewer, recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums

OCTOBER 4, 1960 BILLBOARD

Themes On Pop Lyrics Broaden

Continued from page 3

starkly with the world as it is ("Partners in a nuclear war, trying to make a deal/World automates choice the Arab sheik"). But Steve Wonder's "Master Blaster (Jammin')" deals with the world as he wishes it were ("I wish you were here, I wish you were here/Third World's right on the one/Now's the time for celebration! 'Cause we're just just begun.").

The single sleeves for both the Weather and Wind, Earth & Fire carry the lyrics in full, signifying the importance of lyrics (with some acts) in today's marketplace.

The Communiques' "Heroes" also deals with social concerns. So, in a sense, does the Boomtown Rats' "I Don't Like Mondays," inspired by the response of a 17-year-old sniper at a San Diego elementary school who asked why she went on a shooting spree.

"Who Shot J.R.?" by Gary Burtucker with Bud McNally and Alice Cooper's "Clones" fall into the broad group of songs dealing with pop fads.

Mac Davis' tongue-in-cheek "It's Hard to Be Humble" is one of several 1980 chart hits that incorporate humor. Others include such delightfully unintelligent new wave-influenced tracks as the B-52s' "Rock Lobster" and the Vapors' "Turning Japanese," both filled with daffy non sequiturs.

But love remains the predominant theme of today's songwriters. In some cases today's love ballads have been here 10, 20 or 30 years ago without changing a word. Dan Fogelberg's "Longer" is this kind of timeless ode, as is Peaches & Herb's "Fly Me Like a Bird."

But today's love songs have a hip, contemporary lyrical approach which key them to this moment in time. Rupert Holmes' bass-driven top 10 hit, "Escape," is called "Him," for instance. Does he actually like taking out personal ads and juggling multiple lovers.

There have also been a number of songs commenting on the transient and transitory relationships of today's singles scene, such as Johnny Lee's "Urban Cowboy" lament, "Lookin' For Love." The Commodores' "We Don't Talk Anymore" deals with the breakdown in communications between lovers, as does, in a more intensely personal way, the Eagles' "I Can't

Tell You Why." "Look at us baby, up all night/Why our love apart/Aren't we the same two people who lived through years in the dark."

Billy Preston & Sirecia's "Wish You Were Here Again" is a love song which can be interpreted on two levels: romantic ardor or a spiritual communion with a "supreme being."

Probably the biggest difference between love songs today and those of 10 or 15 years ago is the presence of sexual references. The year's longest-sustained hit, "I single is Blonkie," sexual invitation. "Call Me," with lines as direct as, "Roll me in designer sheets/I'll never get enough."

"Prince had a high-drum pop and soul hit with the faint, flirty "I Wanna Be Your Lover." Even the Captain & Tennille deal with sex rather directly in "Do That To Me One More Time." But most of the sexual tunes substitute another image for the physical act, such as Smokey Robinson's "Cruisin'" or Michael Jackson's "Rock With You," the latter using an old blues "cover" for its incitement.

Cyness is used with great effectiveness in two pop hits featuring female vocalists. Linda Ronstadt's "How Do I Make You" would seem to be the most blatant of the sexually-oriented songs, until the singer completes the thought: "How do I make you... dream about me."

And the Pretenders' Chrissie Hynde sings to be venturing into chancery territory in "Brass In Pocket" on the chorus which begins, "Gonna use my arms, gonna use my legs." But then she shifts to safer ground for the final, "gonna use my imagination."

The sexual explicitness of some contemporary songs is also underscored in that a gold, top three hit by a mass audience entertainer, spoke of, frankly, a "gang-bang," Cyndi Rogers' "Coward Of The County" has a line that goes, "They took turns at Becky/And there was three of them."

But for the most part the new lyric consciousness has resulted in songs of rare sophistication and maturity, such as this stanza from a Michael Jackson song written by Tom Brown, Jr.

"Dummed indecision and cursed pride/Keep my love for her locked deep inside/And it cuts like a knife/She's out of my life."

A&M Releases 1st Country Album

Continued from page 16

Kris Kristofferson have made strides on the country chart.

While the release of "The Legend Of Jesse James" comes at an opportune time when country music is enjoying renewed popularity, the album concept was actually conceived by Kennerly two years ago when he completed "White Mansions."

Production of the album is expected to be handled by both A&M

personnel and some independent.

As they don't have other artists already set including the Beach Boys, Jan & Dean, the Osmonds, Kalapana, the McCrays and the L.A. Philharmonic.

The guest artists on "Legend Of Jesse James" will have their faces on the album cover and all will get equal billing.

L.A. Street Scene Roster Grows

LOS ANGELES—Chuck Berry, Walter Flowers & Madame Anna's Barbies, Johnny Rivers, Moon Martin, Willie Bobo, Stanley Clarke, George Duke and Donald Byrd have joined a growing list of artists on the roster of L.A. Street Scene at the fourth annual L.A. Street Scene.

In addition, Japan's Kazumi Watanabe and rock group Johnny

Lewis & Clark will also appear.

As they don't have other artists already set including the Beach Boys, Jan & Dean, the Osmonds, Kalapana, the McCrays and the L.A. Philharmonic.

The guest artists on "Legend Of Jesse James" will have their faces on the album cover and all will get equal billing.

Producers & AFM Convene

LOS ANGELES—Talks are scheduled to resume Wednesday between the negotiating subcommittee of the American Federation of Musicians' executive editorial board and the AFM of Motion Picture & Television Producers. It's the first time the two groups have formally met since the AFM strike began July 31.

The negotiations, set to begin at 10 a.m. at the Motion Picture Producers Assn. headquarters in the Dori Building here, will have AFM president Victor I. Bentzheim representing the strikers, along with Alan Wood, vice president from Canada, David Wintem, vice president and Martin Emerson, secretary-treasurer.

Not on the negotiating team, but also planning to attend the session are Max Herman, president of Musicians Local 47 here and Max Arons, president of Local 802 in New York.

The producers group will be represented by the same group of men who last week brought an end to the strike by the Screen Actors Guild and the American Federation of Television & Radio Artists, pending ratification of those bodies' boards.

Queen's Single & LP Reach No. 1

LOS ANGELES—Queen tops both the pop album and singles charts this week, and also moves up to number one on Billboard's soul and disco surveys.

With the group's "The Game" LP holding at No. 1 for the third straight week and its "Another One Bites The Dust" single at No. 1 for the 100th week, Queen becomes the fourth act in the past year to top both lists concurrently.

The Eagles led the rock list No. 1 with "The Long Run" and "Heartache Tonight." Pink Floyd followed suit in March and April of this year with "The Wall" and "Another Brick In The Wall" and Billy Joel made it in July with "Glass Houses" and "It's Still Rock 'N' Roll To Me."

The ascension of "Another One Bites The Dust" also makes Queen the first act to register two No. 1 singles in the '80s. "Crazy Little Thing Called Love" logged four weeks on top in February and March.

On the soul sing list, "Another One Bites The Dust" is hosted only by Tom Browne, on the Disco Top 100, its only superior is Gerald Hunt.

Others also place the continuing fortunes of its label and corporate parent. This is the third straight week that the pop top 10 has included four albums by Elektra/Asylum and seven by WEA.

L.A. Studio Sued By Local Leasing Group

LOS ANGELES—Music Records and its owner, Gary Ulmer, are accused of withholding return of leased recording equipment, valued at \$100,000, a Superior Court suit locally.

Financial company alleges the defendants leased a Dolby B noise reduction system, a 24-track MC1000 console with aux and a MC110H-248 master remote control for five years in March 1975. The plaintiff claims it has failed to obtain return of the leased equipment from the Hollywood studio.

'60s Acts Logjam Charts

Continued from page 6

LPs are by acts associated with the new scene of contemporary rockers: Tom Petty & the Heartbreakers, the Pretenders and Pat Benatar.

And three more are by acts spanning a wide range of established pop styles: the Wings, the Police and Mike (11pp) Inc., and mainstream pop (Chris-Cross) Inc.

The 22 acts who nabbed their first top 10 album in 1979 include six who topped 10 albums last year, preceded by top 10 singles success: Chic, Gloria Gaynor, Peaches & Herb, Blondie, the Charlie Daniels Band and the Little River Band. Also included are two who also had earlier hit the top 10 as part of groups: Teddy Pendergrass and John Stewart.

That leaves 14 legitimate breakout acts more than this year's total. They are the Blues Brothers, the Village People, Dire Straits, Toto, Elvis Costello, Cheap Trick, Supertramp, Van Halen, Steve Nicks, Rickie Lee Jones, Anita Ward, the Cars, the Knack and Robin Williams.

The one-third share of newcomer chart action this year for heavy metal is the most conspicuous. A.D.C.'s "Back In Black" on Atlantic, which jumps to number 10 this week, Rush's "Permanent Waves" on Mercury, which peaked at number four in March and Journey's "Departure" on Columbia, which hit number eight in April.

The "new rock" tally counts Tom Petty's "Damn The Torpedoes" on Badwest/MCA, which spent seven weeks at number two in February and March; "The Pretenders" on Sire/WB, which hit number nine in June and Pat Benatar's "Romeo" on Arista, which peaked at No. 10 this week to a stardom equal record. "The Whispers" on Solar/RCA marked the year's biggest newcomer

success when it hit number six in April; Lippis Inc.'s "Mouth To Mouth" on Casablanca became 1979's hottest dance-oriented LP when it crested at number five in June and "Christopher Cross" on WB represented mainstream pop rock when it peaked at number six in September.

Muzak Uses Satellite To Send Music

NEW YORK—Muzak has begun transmitting music programs to selected domestic franchise distributors via satellite.

The development, wedded to new computer technology, will deliver digital programs changed daily and played simultaneously to subscribers in each of the time-zone groups. All 218 Muzak stations in the U.S. will be serviced by satellite by year's end, according to the company's timetable.

Under the new subscription, bars are receiving tap programs, sent out from Muzak's headquarters here and rotated terrestrially. Under the old systems distributors pass on the music to subscribers via FM multiplexers or telephone line.

Muzak sees the satellite development as a means for both increasing the flexibility of programming and upgrading sound quality.

Computerized cassette playback units at programming headquarters here contain 10,000 recorded selections which are programmed daily by computer. The system, comprising about 480 units. New material is added to the Muzak library at the rate of about 1,800 tunes a year.

SMI's Distribution

NEW YORK—Will Cretendon's SMI label, which has just marketed its second album by Mantus, has been asked to seek distribution in California, Texas, Florida and Atlanta.

The label expects to add Schwartz Bros. in Baltimore-Washington-Philadelphia soon. Previously named distributors include Malvern in New York.

Appeals Court

Continued from page 6

strategy in remarks during an Aug. 29 hearing on the issues. The court included in the RIAA brief. Platt was replying to federal prosecutor John Jacobs, who had asked if an appearance by RIAA president Stan Gortikov would help to resolve the issue without the reports being produced.

Executive Trintube

Continued from page 4

Related Fields

Carl Conroy becomes vice president of sales of General Sound, a Phoenix-based video dealer systems manufacturer. He leaves the Fly Magnetics Tape Division where he was national sales manager. Gene La Brie leaves Maxwell Corp. of Moonachie, N.J. A nine-year veteran of the company, he was vice president of sales and marketing for consumer products. He will enter the consumer products field. Covering his duties will be Western regional manager Michael Stetkey, who is promoted to national sales manager, and Michael Golacinski, former marketing coordinator, who becomes marketing coordinator manager. Rick Rogers, formerly West Coast director of creative affairs for Famous Music, joins Back Street Management in L.A. as vice chairman of the label. Robert E. Karp, former president of Concord Recording Center in L.A. has been promoted to Long Distance Management based in Newton Center, Mass. He operates for a lengthy law and business career. Steve Jean is upped to manager of national dealer communications for the Marantz Co. in Chatsworth, Calif. From Chicago, he was previously a retail and regional manager for Team Electronics. He joined Marantz in 1976. Jeff Chalfin is promoted to director of purchasing at JBL Sound in Northridge, Calif. An 11-year veteran of the firm, he most recently was department manager. Also, Melody Bell is upped as factory representative. She leaves the position of product administration supervisor. Peggie Needleman is appointed to national sales manager for the company. In L.A. she served the same post at Jennings Studios. Also, Karen White becomes promotion manager of the studio. She worked as a production assistant to producer Steve Barn for eight years. Susan Fox moves up as account executive at W3 Public Relations in L.A. She joined the firm a year ago as administrative assistant and is currently coordinating the company's publicity efforts. In L.A. she was at Columbia Records. Patrick J. Grugan is named assistant controller for the Philadelphia Spectrum. He leaves Alexander & Alexander, a Philadelphia insurance broker, where he was accounting manager.

Billboard

© Copyright 1980, by Billboard Publications, Inc. All rights reserved. This publication is published weekly, except for the year-end issues, which are published annually. It is published for the owner by the publisher, who is not responsible for the content of the advertisements. The publisher is not responsible for the content of the advertisements.

Chart Board

LOVE & LOVE—George Benson
Warner Bros. 49570
ONE LIFE TO LIVE—Wayne Maessey
Polygram 2116
SEE TOP SINGLE PLACES REVIEWS, Page 110

WEEK	50	50	50	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	50	50	50	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
3	8	1	1	ANOTHER ONE BITES THE DUST—Joan Jett & The Blackhearts (Joan Jett, Warner Bros. 47821)	38	3	1	THE LEGEND OF WOOLEY SWAMP—The Charlie Daniels Band (The Charlie Daniels Band, Capitol 47821)	
2	17	2	2	ALL OUT OF LOVE—The Scorpions (Robert Fripp, Warner Bros. 47821)	40	8	2	OUT HERE ON MY OWN—Chris Gable (Chris Gable, Warner Bros. 47821)	
1	13	3	3	UPSIDE DOWN—Down (Robert Duggan, EMI, Warner Bros. 47821)	43	6	3	WHIP IT—The Go-Go's (The Go-Go's, Warner Bros. 47821)	
4	16	4	4	GIVE ME THE NIGHT—George Benson (George Benson, Warner Bros. 47821)	47	1	4	I'M ALMOST READY—Paula Abdul (Paula Abdul, Warner Bros. 47821)	
7	19	5	5	ORININ' MY LIFE AWAY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	49	5	5	LADY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	
6	9	6	6	LATE IN THE EVENING—Paul Simon (Paul Simon, Warner Bros. 47821)	51	4	6	LET ME BE YOUR ANGEL—Sister Sledge (Sister Sledge, Warner Bros. 47821)	
12	5	7	7	WOMAN IN LOVE—Barbra Streisand (Barbra Streisand, Warner Bros. 47821)	58	2	7	YOU'RE LOOKING DOWN—The Police (The Police, Warner Bros. 47821)	
10	13	8	8	I'M ALRIGHT—Barry Manilow (Barry Manilow, Warner Bros. 47821)	49	4	8	WALK AWAY—The Police (The Police, Warner Bros. 47821)	
9	5	9	9	LOOKIN' FOR LOVE—Johnny Lee (Johnny Lee, Warner Bros. 47821)	50	5	9	TOUCH AND GO—The Police (The Police, Warner Bros. 47821)	
11	9	10	10	KANAOH—Olivia Newton-John (Olivia Newton-John, Warner Bros. 47821)	53	5	10	COULD I HAVE THIS DANCE—Barry Manilow (Barry Manilow, Warner Bros. 47821)	
16	5	11	11	REAL LOVE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	71	2	11	LOVELY ONE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	
13	13	12	12	FAME—Janet Carter (Janet Carter, Warner Bros. 47821)	46	3	12	DON'T YOU WANNA PLAY THIS GAME NO MORE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	
15	10	13	13	ALL OVER THE WORLD—Electric Light Orchestra (Jeff Lynne, RCA 47821)	47	7	13	MY PRAYER—Ray Charles & Bruce (Ray Charles & Bruce, Warner Bros. 47821)	
14	11	14	14	YOU'LL CARRY ME—Barry Manilow & The Sons of Sam (Barry Manilow & The Sons of Sam, Warner Bros. 47821)	72	2	14	SHE'S SO COLO—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	
18	11	15	15	HE'S SO SHY—Paul Simon (Paul Simon, Warner Bros. 47821)	67	3	15	LET HER COULD SING—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	
17	12	16	16	HOT ROD HEARTS—Barbra Streisand (Barbra Streisand, Warner Bros. 47821)	64	3	16	LET ME TALK—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	
20	9	17	17	NEVER KNOW LOVE LIKE THIS BEFORE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	61	5	17	YOU SPOOK ME ALL NIGHT LONG—AC/DC (AC/DC, Warner Bros. 47821)	
22	10	18	18	HESSIE—Glen Campbell (Glen Campbell, Warner Bros. 47821)	52	6	18	CANT WE TRY—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	
23	19	19	19	DO NOT ASK ME WHY—Janet Carter (Janet Carter, Warner Bros. 47821)	54	7	19	I GOT YOU—Janet Carter (Janet Carter, Warner Bros. 47821)	
19	23	20	20	LOOK WHAT YOU'VE DONE TO ME—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	59	4	20	WITHOUT YOUR LOVE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	
30	3	21	21	THE WANDERER—George Benson (George Benson, Warner Bros. 47821)	55	7	21	GIRL, DON'T LET IT GET YOU DOWN—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	
22	15	22	22	ONE IN A MILLION YOU—Larry Carlton (Larry Carlton, Warner Bros. 47821)	56	8	22	SWITCH TO GUIDE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	
25	11	23	23	NO NIGHT SO LONG—Barry Manilow (Barry Manilow, Warner Bros. 47821)	65	4	23	LIVE EVERY MINUTE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	
28	9	24	24	HOW DO I SURVIVE—Barry Manilow (Barry Manilow, Warner Bros. 47821)	58	5	24	TURN IT ON AGAIN—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	
23	13	25	25	YOU'RE THE ONLY WOMAN—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	66	4	25	ANGELINE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	
42	13	26	26	DREAMING—Cher (Cher, Warner Bros. 47821)	82	2	26	MORE THAN I CAN SAY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	
33	16	27	27	MIDNIGHT KISS—Barry Manilow (Barry Manilow, Warner Bros. 47821)	68	8	27	GAMES WITHOUT FRONTIERS—Paula Abdul (Paula Abdul, Warner Bros. 47821)	
28	16	28	28	SOMEONE THAT I USED TO LOVE—Barry Manilow (Barry Manilow, Warner Bros. 47821)	62	6	28	SAILING—Cher (Cher, Warner Bros. 47821)	
29	24	29	29	EMOTIONAL RESCUE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	63	6	29	MY GUY MY GIRL—Barry Manilow (Barry Manilow, Warner Bros. 47821)	
35	5	30	30	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson, Warner Bros. 47821)	66	3	30	HEROES—Catalina (Catalina, Warner Bros. 47821)	
33	5	31	31	WHOLLY BE THE FOOL TONIGHT—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	67	3	31	MAGIC—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	
62	3	32	32	MASTER BLASTER—Steve Nieve (Steve Nieve, Warner Bros. 47821)	69	3	32	INTO THE NIGHT—Barry Manilow (Barry Manilow, Warner Bros. 47821)	
46	3	33	33	DREAMER—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	77	4	33	THEME FROM THE OXES OF HAZARD—Wayne Maessey (Wayne Maessey, Warner Bros. 47821)	
44	5	34	34	I'M COMING OUT—Cher (Cher, Warner Bros. 47821)					

WEEK	50	50	50	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	50	50	50	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
38	3	1	1	THE LEGEND OF WOOLEY SWAMP—The Charlie Daniels Band (The Charlie Daniels Band, Capitol 47821)	80	3	1	1	HOLD ON—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
40	8	2	2	OUT HERE ON MY OWN—Chris Gable (Chris Gable, Warner Bros. 47821)	70	4	2	2	IF YOU SHOULD SAY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
43	6	3	3	WHIP IT—The Go-Go's (The Go-Go's, Warner Bros. 47821)	70	5	3	3	LET MY LOVE OPEN THE DOOR—Paul Simon (Paul Simon, Warner Bros. 47821)
47	1	4	4	I'M ALMOST READY—Paula Abdul (Paula Abdul, Warner Bros. 47821)	71	3	4	4	TAKE YOUR TIME—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
49	5	5	5	LADY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	71	4	5	5	CRY LIKE A BABY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
51	4	6	6	LET ME BE YOUR ANGEL—Sister Sledge (Sister Sledge, Warner Bros. 47821)	71	5	6	6	HIT ME WITH YOUR BEST SHOT—Paul Simon (Paul Simon, Warner Bros. 47821)
58	2	7	7	YOU'RE LOOKING DOWN—The Police (The Police, Warner Bros. 47821)	84	2	7	7	THIS TIME—Janet Carter (Janet Carter, Warner Bros. 47821)
49	4	8	8	WALK AWAY—The Police (The Police, Warner Bros. 47821)	75	3	8	8	BOULEVARD—Janet Carter (Janet Carter, Warner Bros. 47821)
50	5	9	9	TOUCH AND GO—The Police (The Police, Warner Bros. 47821)	86	2	9	9	TURNING JAPANESE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)
53	5	10	10	COULD I HAVE THIS DANCE—Barry Manilow (Barry Manilow, Warner Bros. 47821)	77	3	10	10	IT'S STILL HOT AND ROLL TO ME—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
71	2	11	11	LOVELY ONE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	78	4	11	11	RED LIGHT—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
46	3	12	12	DON'T YOU WANNA PLAY THIS GAME NO MORE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	89	2	12	12	I'M HAPPY THAT LOVE HAS FOUND YOU—Janet Carter (Janet Carter, Warner Bros. 47821)
47	7	13	13	MY PRAYER—Ray Charles & Bruce (Ray Charles & Bruce, Warner Bros. 47821)	90	2	13	13	CASE OF YOU—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
72	2	14	14	SHE'S SO COLO—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	81	5	14	14	GOOD MORNING GUY, STAY AWAY—Janet Carter (Janet Carter, Warner Bros. 47821)
67	3	15	15	LET HER COULD SING—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	82	6	15	15	THUNDER AND LIGHTNING—Janet Carter (Janet Carter, Warner Bros. 47821)
64	3	16	16	LET ME TALK—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	83	6	16	16	YOU'RE SUPPOSE TO KEEP YOUR LOVE FOR ME—Janet Carter (Janet Carter, Warner Bros. 47821)
61	5	17	17	YOU SPOOK ME ALL NIGHT LONG—AC/DC (AC/DC, Warner Bros. 47821)	84	7	17	17	HOW DOES IT FEEL TO BE BACK—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
52	6	18	18	CANT WE TRY—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	85	7	18	18	MORE LOVE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
54	7	19	19	I GOT YOU—Janet Carter (Janet Carter, Warner Bros. 47821)	86	7	19	19	OLD FASHION LOVE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
59	4	20	20	WITHOUT YOUR LOVE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	87	8	20	20	LOLA—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
55	7	21	21	GIRL, DON'T LET IT GET YOU DOWN—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	88	8	21	21	WE'VE JUST BEGUN TO LOVE YOU—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
56	8	22	22	SWITCH TO GUIDE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	89	9	22	22	I BELIEVE IN YOU—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
65	4	23	23	LIVE EVERY MINUTE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	90	7	23	23	HUNNING BACK—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
58	5	24	24	TURN IT ON AGAIN—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	91	8	24	24	HEY THERE LONELY GIRL—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
66	4	25	25	ANGELINE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	92	8	25	25	THE BREAKS—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
82	2	26	26	MORE THAN I CAN SAY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	93	9	26	26	REBELS ARE WE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
68	8	27	27	GAMES WITHOUT FRONTIERS—Paula Abdul (Paula Abdul, Warner Bros. 47821)	94	9	27	27	SHINING STAR—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
62	6	28	28	SAILING—Cher (Cher, Warner Bros. 47821)	95	11	28	28	YOU BETTER RUN—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
63	6	29	29	MY GUY MY GIRL—Barry Manilow (Barry Manilow, Warner Bros. 47821)	96	14	29	29	JO JO—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
66	3	30	30	HEROES—Catalina (Catalina, Warner Bros. 47821)	97	15	30	30	MORE BOUNCE TO THE DANCE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
67	3	31	31	MAGIC—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	98	16	31	31	THE PART OF ME THAT NEEDS YOU MOST—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
69	3	32	32	INTO THE NIGHT—Barry Manilow (Barry Manilow, Warner Bros. 47821)	99	16	32	32	TAKE A LITTLE RHYTHM—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
77	4	33	33	THEME FROM THE OXES OF HAZARD—Wayne Maessey (Wayne Maessey, Warner Bros. 47821)	100	16	33	33	MAKE A LITTLE MAGIC—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)

WEEK	50	50	50	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	50	50	50	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
80	3	1	1	HOLD ON—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	80	3	1	1	HOLD ON—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
70	4	2	2	IF YOU SHOULD SAY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	70	4	2	2	IF YOU SHOULD SAY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
70	5	3	3	LET MY LOVE OPEN THE DOOR—Paul Simon (Paul Simon, Warner Bros. 47821)	70	5	3	3	LET MY LOVE OPEN THE DOOR—Paul Simon (Paul Simon, Warner Bros. 47821)
71	3	4	4	TAKE YOUR TIME—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	71	3	4	4	TAKE YOUR TIME—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
71	4	5	5	CRY LIKE A BABY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	71	4	5	5	CRY LIKE A BABY—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
71	5	6	6	HIT ME WITH YOUR BEST SHOT—Paul Simon (Paul Simon, Warner Bros. 47821)	71	5	6	6	HIT ME WITH YOUR BEST SHOT—Paul Simon (Paul Simon, Warner Bros. 47821)
84	2	7	7	THIS TIME—Janet Carter (Janet Carter, Warner Bros. 47821)	84	2	7	7	THIS TIME—Janet Carter (Janet Carter, Warner Bros. 47821)
75	3	8	8	BOULEVARD—Janet Carter (Janet Carter, Warner Bros. 47821)	75	3	8	8	BOULEVARD—Janet Carter (Janet Carter, Warner Bros. 47821)
86	2	9	9	TURNING JAPANESE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)	86	2	9	9	TURNING JAPANESE—The Doobie Brothers (The Doobie Brothers, Warner Bros. 47821)
77	3	10	10	IT'S STILL HOT AND ROLL TO ME—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	77	3	10	10	IT'S STILL HOT AND ROLL TO ME—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
78	4	11	11	RED LIGHT—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	78	4	11	11	RED LIGHT—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
89	2	12	12	I'M HAPPY THAT LOVE HAS FOUND YOU—Janet Carter (Janet Carter, Warner Bros. 47821)	89	2	12	12	I'M HAPPY THAT LOVE HAS FOUND YOU—Janet Carter (Janet Carter, Warner Bros. 47821)
90	2	13	13	CASE OF YOU—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	90	2	13	13	CASE OF YOU—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
81	5	14	14	GOOD MORNING GUY, STAY AWAY—Janet Carter (Janet Carter, Warner Bros. 47821)	81	5	14	14	GOOD MORNING GUY, STAY AWAY—Janet Carter (Janet Carter, Warner Bros. 47821)
82	6	15	15	THUNDER AND LIGHTNING—Janet Carter (Janet Carter, Warner Bros. 47821)	82	6	15	15	THUNDER AND LIGHTNING—Janet Carter (Janet Carter, Warner Bros. 47821)
83	6	16	16	YOU'RE SUPPOSE TO KEEP YOUR LOVE FOR ME—Janet Carter (Janet Carter, Warner Bros. 47821)	83	6	16	16	YOU'RE SUPPOSE TO KEEP YOUR LOVE FOR ME—Janet Carter (Janet Carter, Warner Bros. 47821)
84	7	17	17	HOW DOES IT FEEL TO BE BACK—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	84	7	17	17	HOW DOES IT FEEL TO BE BACK—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
85	7	18	18	MORE LOVE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	85	7	18	18	MORE LOVE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
86	7	19	19	OLD FASHION LOVE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	86	7	19	19	OLD FASHION LOVE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
87	8	20	20	LOLA—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	87	8	20	20	LOLA—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
88	8	21	21	WE'VE JUST BEGUN TO LOVE YOU—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	88	8	21	21	WE'VE JUST BEGUN TO LOVE YOU—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
89	9	22	22	I BELIEVE IN YOU—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	89	9	22	22	I BELIEVE IN YOU—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
90	7	23	23	HUNNING BACK—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	90	7	23	23	HUNNING BACK—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
91	8	24	24	HEY THERE LONELY GIRL—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	91	8	24	24	HEY THERE LONELY GIRL—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
92	8	25	25	THE BREAKS—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	92	8	25	25	THE BREAKS—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
93	9	26	26	REBELS ARE WE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	93	9	26	26	REBELS ARE WE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
94	9	27	27	SHINING STAR—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	94	9	27	27	SHINING STAR—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
95	11	28	28	YOU BETTER RUN—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	95	11	28	28	YOU BETTER RUN—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
96	14	29	29	JO JO—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	96	14	29	29	JO JO—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
97	15	30	30	MORE BOUNCE TO THE DANCE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	97	15	30	30	MORE BOUNCE TO THE DANCE—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
98	16	31	31	THE PART OF ME THAT NEEDS YOU MOST—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	98	16	31	31	THE PART OF ME THAT NEEDS YOU MOST—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
99	16	32	32	TAKE A LITTLE RHYTHM—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	99	16	32	32	TAKE A LITTLE RHYTHM—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)
100	16	33	33	MAKE A LITTLE MAGIC—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)	100	16	33	33	MAKE A LITTLE MAGIC—Linda Ronstadt (Linda Ronstadt, Warner Bros. 47821)

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: +10 Strong increase in sales; +11-20 Upward movement of a position; +21-30 Upward movement of 2 positions; +31-40 Upward movement of 3 positions; +41-50 Upward movement of 4 positions; +51-60 Upward movement of 5 positions; +61-70 Upward movement of 6 positions; +71-80 Upward movement of 7 positions; +81-90 Upward movement of 8 positions; +91-100 Upward movement of 9 positions. In each case, products will be awarded a star without the required upward movement noted above. ★ Recording Industry Association of America seal of certification as "million sellers" (Seal indicated by asterisk).



time is on your side Chris Montan

- A love time of living captured in the songs he writes and sings...
- An impressive array of young stars gave their time to help him make this outstanding premier album...
- 3 minutes and 25 seconds of the hit single:

"IS THIS THE WAY OF LOVE" TC-0415
Special Guest Appearance by Lauren Wood

From the timeless album **"ANY MINUTE NOW"** TC-0415
Chris Montan...his time is now!

Lauren Wood appears through courtesy of Warner Bros. Records
Produced by Evan Archard

Manufactured and Distributed by RCA Records



FROM OVER THE RAINBOW



Wilson Pickett
When The Word MCA 1144



Lenny Williams
It's Doin' Today MCA 1145



Alvin Sargent
Current Out MCA 1146



Paul Johnson Vocal Band
He's Alive MCA 1147



Keith Sykes
I'm Not Strange I'm Just Like You MCA 1148



The Lambrestas
Best Boys in the 1st Age MCA 1149



Critical Mass
It's What's Inside That Counts MCA 1150



The Songbird Orchestra And Chorus
No Ordinary Child MCA 1151



Tanya Tucker
Dream Lovers MCA 1152



Conway Twitty
Rest Your Love On Me MCA 1153



Brenda Lee
Take Me Back MCA 1154



Patty Cline
Avalon MCA 1155

MCA'S OCTOBER RELEASES



TERMINO Westminster

ON MCA RECORDS AND TAPE

Billboard's Retailer Shopping Guide

CONTAINING:

Record Label Product Campaigns

Retailer Gift Season Plans

Five Year Hot Catalog Chart

NARM's Gift of Music Strategy

Your Label's Product Advertising Spread

Highlighting NEW Releases

Must-Stock/Best Selling Catalog

Special Tear-Out Reminder Order Form

[illegible]

Contact Your Nearest Billboard Account Representative for Rates and Specs.

Los Angeles (213) 273-7040 • New York (212) 764-7350 • Midwest and Canada (212) 764-7330

Nashville (615) 748-8145 • London (02) 439-9411

Issue Date: October 25, 1980

Advertising Deadline: October 3, 1980

Billboard.

For the Gift of Music Season



SIGN IN—Members of U.A. photograph a display at the Liorice Plaza store on Sunset Blvd. in L.A. as part of a promotion for his Chrysalis LP, "Vienna." Warren Cann, left, waits his turn while lead singer Midge Ure signs his name.

SAG-AFTRA ACTION

Strike's Resolution Aids Home Video

This story prepared by Paul Grein in Los Angeles and George Kopp in New York.

LOS ANGELES—Spokesmen for top firms charged with developing music programming for the emerging videomarket were buoyed by the tentative agreement reached Thursday (25) by the American Federation of Television and Radio Artists, the Screen Actors Guild and the motion picture negotiating team.

The agreement, pending ratification of the board of directors of both SAG and AFTRA, would end the actors' strike which has virtually crippled the U.S. motion picture and prime time TV industry since July 21.

"We feel the settlement will be an important step in building a business," says Seth Wilcox, RCA SelectaVision's staff vice president for programs and business affairs. "I have felt all along that the very fact that there was a strike would facilitate a resolution of the business affairs problems that were holding things up."

Barry Shereck, president of Pioneer Artists, a subsidiary of U.S. Pioneer Corp., now developing music programming for videomark, adds: "The settlement will bring a lot of home projects to home video."

As for the effect of the strike, Shereck says, "We haven't had any specific projects on hold because of the strike, but it made it more difficult to get people to talk about things in general."

The key issue of supplemental video markets was resolved Sept. 17, calling for a comprehensive home video market package. It includes 45% of the distributors' gross plus pension and welfare benefits for those involved in pay television (Billboard, Sept. 27, 1980).

The remaining issues were hammered out in a marathon 18-hour final bargaining session last week. The highlights of the agreement include a 32.25% increase in minimum over the three-year term of the contract; substantial hikes in prime time rerun ceilings, particularly a 37% increase in hour-long

shows, and an increase of more than 30% in other rerunals.

The agreement also calls for an increase in pension and welfare provisions, including a dental plan, improvements in work conditions with an overhaul of schedules and an increase in overtime benefits; a non-discrimination program regarding hiring and casting practices; and improved working conditions for minors.

The SAG and AFTRA boards were to meet jointly Saturday (27) in L.A. to discuss the agreement. The New York boards will meet jointly Monday (29).

The SAG and AFTRA negotiating committees, who unanimously recommended acceptance of the contracts to their respective boards. The boards will then submit the contracts to their memberships. The members will ratify through mail referendums; the AFTRA ratification process will be determined by its board.

Samford Wolf, executive secretary of AFTRA and Chester Mendenhall, who holds the same post in SAG, noted last week that it will be up to each board to decide whether their members can return to work pending ratification.

CBS RUSHING STERN ALBUM

NEW YORK—CBS Records is rushing processing on a 60th birthday tribute album to violinist Isaac Stern, recorded live, bringing a concert telecast from Lincoln Center's Avery Fisher Hall Wednesday (24).

The concert was recorded digitally on 3M equipment and will be released on CBS' audiophile Master sound series. No analog counterpart is planned.

On the recording Stern will be heard in the Bach Concerto for Two Violins & D Minor, performed with violinist Itzhak Perlman; Mozart's Sinfonia Concertante in E Flat, with violinist Pinchas Zukerman as collaborator; and with both courtes in Vivaldi's Concerto for Three Violins. F. All are performed with the New York Philharmonic under Zubin Mehta.

The upcoming recording received a nationwide push during an intermission interview with Stern. The program, launching this season's "Live From Lincoln Center" series, was simulcast on FM radio in many areas.

A major music industry attraction is expected to accept a key post at Polygram. It may all happen this week.

DEAD YIDDIO: The Great Dead's Halloween concert at Manhattan's Radio City Music Hall, capping eight nights, will be simulcast to approximately 20 Eastern theatres, according to promoter John Scher of Monarch. With an eye on doing more video projects of this type in the future the event will have a number of special elements. Breaking up the four hour set will be an intermission featuring a costume contest, the two winners getting an all-expenses paid jaunt to San Francisco for the Dead's New Year's Eve gig. Local radio stations in participating cities will be as major local AOR Stations are expected to be involved. Scher, who adds that the project is a joint production between Monarch and Richard Losen's Newbury, the Dead's business manager, will enable approximately 60,000 more fans to see the group. Theatre tickets are expected to be about \$8.50 while Radio City tickets are \$15 and \$12.50. Scher footnotes that high quality video projection and stereo sound will be employed at the various theatres. It may also be taped for future videocassette and videodisc projects.

CBS MasterSound is expected to release a half-speed mastered version of "Gully," the new Barbra Streisand LP, within weeks. It would be the first pop audiophile disc released at the same time.

Crumbo: From The Lavish Banquet Table At The Budget Tape & Record Convention, Seattle: day one was electrifying as MCA's Al Bergamo straightforwardly discussed the industry's need to separate itself on page 3).

Gene "100, Of Clay" McDaniel is in the Seattle area and contemplating his own production firms and record label. . . convention entertainment included Penelope Spheeris and Wheatstix with special thanks to the Buffalo. . . WEA's associated labels came with the largest plaques ever to honor the Lasky family during the 10th anniversary confab. . . Danjay, computer jockey Kitchell announced that P.I.L. Seattle, has been merged with Danjay Music into a single distribution entity for branch accounting purposes. The Denver headquarters now boasts a Qintel 1450 computer which went on line in April 1980. Kitchell expects to develop its general ledger and accounts payable functions by November when

Legal Challenges Cause Jan. Date For Goody Trial

By RICHARD M. NUSSEER

NEW YORK, It now appears that the trial of Sam Goody Inc. on charges of trafficking in counterfeit recordings won't get underway until January at the earliest, as a result of new legal challenges filed by the defense.

Meanwhile, following the latest Goody hearing Friday (26), convicted tape pirate George Tucker received yet another postponement on sentencing on various counts of copyright infringement, perjury and obstruction of justice. He was ordered to appear next on Tuesday (30).

Attorneys for Sam Goody Inc. told the court earlier in the day they would file a motion to dismiss the case on a new, renewed indictment presented by the prosecution.

The new indictment was changed at the court's request to clarify the stolen goods count upon which the government bases its felony racketeering charge. The original indictment referred to labeled goods only with the understanding, implied but not specified, that the goods contained "an aggregation of sounds" constituting stolen property that was ultimately transferred interstate.

The defense attorneys maintained that the government's case can't support the felony charge and apparently feels the changes in the indictment bolster its case. Judge Thomas C. Platt II also seems to file new motions as a result.

Judge Platt has set Dec. 5 as the date for all arguments on the new indictment. In the meantime, McDaniel still must decide upon several other defense motions. The possibility exists that the defense will appeal these motions if they are made if they are unfavorable.

3 RECENT GO GOLD Atlantic Soundtracks Making a Mark

NEW YORK—Atlantic Records is beginning to make a mark with successful albums. In the past three months it released three soundtracks and is about to release a fourth, "Divine Madness," from the new Bette Midler film.

First was the "Muppet Movie" in June last year. Bette Midler's "The Rose" in December and "The Blues Brothers" in June. All three have been certified Recording Industry Association of America gold with the latter also going on to win platinum recognition.

"The Blues Bros." album is moving steadily toward the platinum mark, while the title track "The Rose" is a RIAA gold single.

20th Chief Plans Strategy

Continued from page 10
Lies with Eugene Records (on Ch Sound Records), the Dells, Betty Everett, Leon Haywood, the Impressions, Dusty Springfield and Shirley Brown. All of the acts with product have found their way onto the charts.

20th also has signed new acts to balance its artist roster. Chris Montan, a James Taylor-type artist, Air Road, a rock 'n' roll band and Photo and the new Doris (Holland/Daier/Holland) for a few pieces of product. They're in the studio working on two new acts. Product should be an early next year," says Purnow.

With so many new signings and product, has 20th changed or increased its staff? "No," says the label executive. "The way they are made if they are a strong, effective, well-

it will be in full capacity. He promised more byproduct data as the computer becomes fully functional. . . the more than 150 attorneys for Big Budget concave got front row seats to presidential campaign Ronald Reagan's only Seattle area appearance Thursday (25). He spoke publicly at the Duane Robinson law firm, where the commissioners were bailed.

RSO Records and Associated Film Distribution have earmarked the majority of \$1.5 million to radio advertising for the promotion of Robert Stigwood's flick "Times Square."

It seems that Carly Simon with her "special friends" who rose out the court for the Universal Amphitheatre in Los Angeles. There had been wide speculation that Tom Petty & the Heartbreakers would end the facility's successful season. But Petty is in the studio working on a new LP and cannot reach his recording schedule.

The unexpected No. 1 success of Queen's "The Game" LP may delay the release of the band's greatest hits album, which had been planned for pre-Christmas. It may be pushed back to the first quarter of 1981. The "Flash Gordon" soundtrack, however, which features music by Queen, can't be moved, it's tied to the film release. The Eagles still plan to issue their double live studio album around Thanksgiving. The group is now in the studio in Miami cutting new tracks to serve as extra space and samples from the LP.

Three Chicago rockers pleaded not guilty in U.S. District court Sept. 25 to fraud charges in connection with the 1977 summer Super Bowl of Rock concerts (Billboard, Sept. 27, 1980). The not guilty pleas were entered by promoters Carl and Jeff Rosenbaum and Bruce Kapp of Celebration-Flipside Productions, who were named in a federal grand jury indictment. Edward Casiano, a former Ticketron employee also indicted in the case, entered a not guilty plea.

Sherlyn Music, the music publishing arm of TK Records, no longer has a staff, which operated out of New York. It's likely the company will be absorbed by Big Seven Music, the publishing wing of Roulette Records. Label topper Morris Levy has acquired an interest in the TK operation, as reported in Track last week.

all of these albums Atlantic has worked in close association with the respective company to plan and execute an extensive, coordinated marketing program.

"Divine Madness" is a screen version of Midler's Broadway Review. The Las Vegas Co. produced, Warner Bros.-distributed film captures Midler at her best from her most outrageous to touching pathos. The film is a masterpiece of acting. It is nothing more, or less, than her own performance. The film is a masterpiece of acting. It is nothing more, or less, than her own performance. The film is a masterpiece of acting. It is nothing more, or less, than her own performance.

The film is also a likely candidate to be featured on pay television and on videocassette, which it completes its theatre run. DOUG HALL

Dave Parks, vice president of pop promotion, has his first top 20 hit with Stephanie Mills' "Never Knew Love Like This Before."

He points out that both the r&b and pop departments worked the product simultaneously. "We needed to establish her as a pop artist."

"This is the first time we have worked in this manner but I hope it will be a trend."

As for 20th's r&b department Purnow says, "I get better delivery from that department than from the post office. The RCA staff should be wonderful."

There has been a right promotion in the combined departments. Bucky Sheppard is vice president, r&b promotions. His staff includes Carol King, Donny Brooks, Harold Thomas, Willie Bean and E. Rodney Jones. Parks and Wendy Graebner handle the pop department. The company's new president, Purnow, is independent.

Lady Hits Chart

LOS ANGELES—Kenny Rogers' single "Lady" on Liberty produced by Lionel Richie Jr. of the Commodores, blasts onto the Hot 100 this week at an imposing number 39. It's the first time to become his seventh consecutive top 10 pop hit. His current output from "The Gambler" on.



Guilty.

Stressand's new album.
Featuring heartbeating duets with Barry Gibb.
And the writing talents of Barry.
Robin and Maurice Gibb.

Guilty.

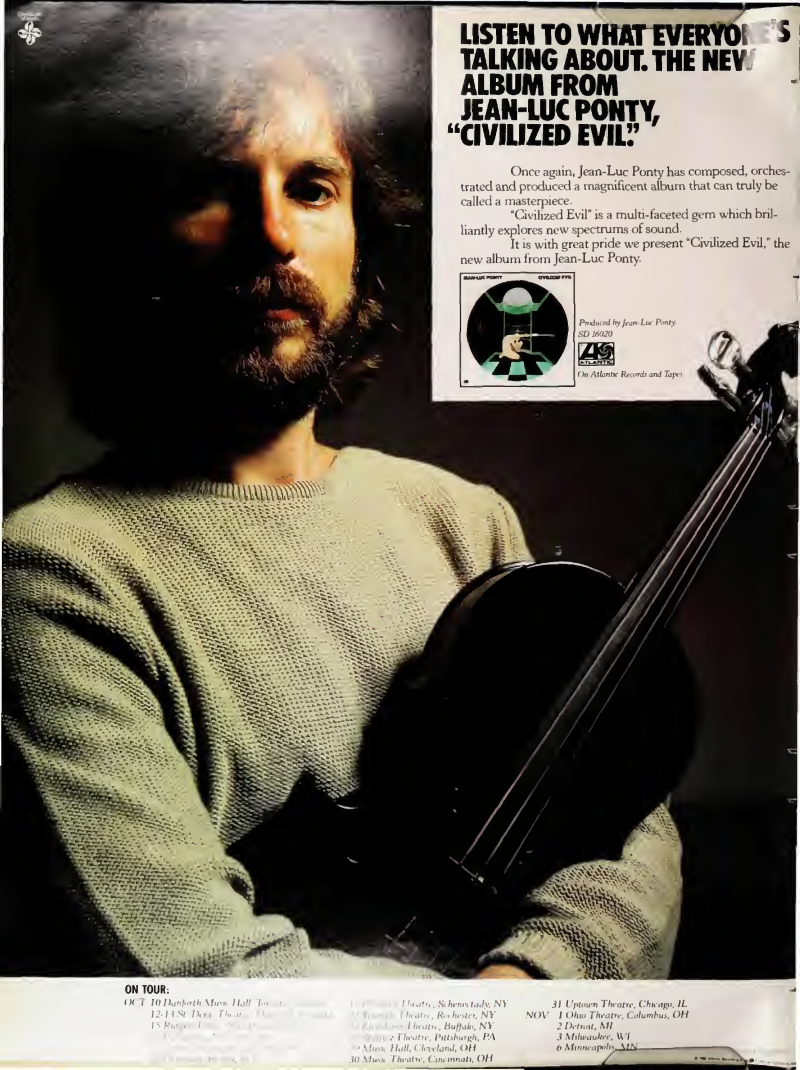
Including the hit single,
"WOMAN IN LOVE."
On Columbia Records and Tapes.

Guilty.

An album everyone
can identify with.

Produced by Barry Gibb.
Albby Galatin & Karl Richardson for Barry Gibb & Karibby Productions.
Executive Producer: Charles Kuppelman for The Entertainment Co.
"Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.

FC 36750
1-11-84



LISTEN TO WHAT EVERYONE'S TALKING ABOUT. THE NEW ALBUM FROM JEAN-LUC PONTY, "CIVILIZED EVIL."

Once again, Jean-Luc Ponty has composed, orchestrated and produced a magnificent album that can truly be called a masterpiece.

"Civilized Evil" is a multi-faceted gem which brilliantly explores new spectrums of sound.

It is with great pride we present "Civilized Evil," the new album from Jean-Luc Ponty.



Produced by Jean-Luc Ponty

SD 16020



On Atlantic Records and Tapes

ON TOUR:

OCT 10 Danforth Music Hall, Toronto

12-14 USC Dyer Theatre, University of Colorado

15 Rutgers-Camden, Camden, NJ

16 University of Wisconsin, Madison

17 University of Wisconsin, Milwaukee

18 University of Wisconsin, Stevens Point

19 University of Wisconsin, Stevens Point

20 University of Wisconsin, Stevens Point

21 University of Wisconsin, Stevens Point

22 University of Wisconsin, Stevens Point

23 University of Wisconsin, Stevens Point

24 University of Wisconsin, Stevens Point

31 Uptown Theatre, Chicago, IL

NOV 1 Ohio Theatre, Columbus, OH

2 Detroit, MI

3 Milwaukee, WI

6 Minneapolis, MN